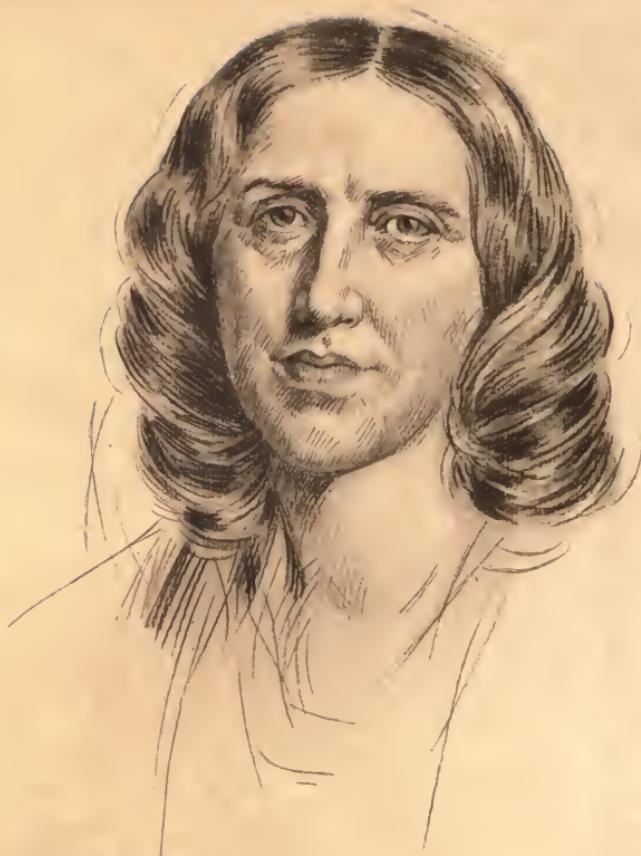


country.

Biography.





F. J. JARO

Little Journeys

To the Homes of
Good Men and Great

Book One



MIRIAM EDITION

Written by Elbert Hubbard
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G E O R G E E L I O T.



“May I reach
That purest heaven, be to other souls
The cup of strength in some great agony,
Enkindle generous ardor, feed pure love,
Beget the smiles that have no cruelty—
Be the good presence of a good diffused,
And in diffusion ever more intense.
So shall I join the choir invisible
Whose music is the gladness of the world.”



GEORGE ELIOT



WARWICKSHIRE gave to the world William Shakespeare. It also gave Mary Ann Evans. No one will question that Shakespeare's is the greatest name in English literature; and among writers living or dead, in England or out of it, no woman has ever shown us power equal to that of George Eliot, in the subtle clairvoyance which divines the inmost play of passions, the experience that shows human capacity for contradiction, and the indulgence that is merciful because it understands.

Shakespeare lived three hundred years ago. According to the records, his father, in Fifteen Hundred Sixty-three, owned a certain house in Henley Street, Stratford-on-Avon. Hence we infer that William Shakespeare was born there. And in all our knowledge of Shakespeare's early life (or later) we prefix the words, "Hence we infer."

That the man knew all the sciences of his day, and had such a knowledge of each of the learned professions that all have claimed him as their own, we realize. He evidently was acquainted with five different languages, and the range of his intellect was world-wide, but where did he get this vast erudition? We do not

know, and we excuse ourselves by saying that he lived three hundred years ago.

George Eliot lived—yesterday, and we know no more about her youthful days than we do of that other child of Warwickshire *

One biographer tells us that she was born in Eighteen Hundred Nineteen, another in Eighteen Hundred Twenty, and neither state the day; whereas a recent writer in the “Pall Mall Budget” graciously bestows on us the useful information that “William Shakespeare was born on the Twenty-first day of April, Fifteen Hundred Sixty-three, at fifteen minutes of two on a stormy morning.”

Concise statements of facts are always valuable, but we have none such concerning the early life of George Eliot. There is even a shadow over her parentage, for no less an authority than the “American Cyclopedia Annual” for Eighteen Hundred Eighty, boldly proclaims that she was not a foundling and, moreover, that she was not adopted by a rich retired clergyman who gave her a splendid schooling. Then the writer dives into obscurity, but presently reappears and adds that he does not know where she got her education. For all of which we are very grateful.

Shakespeare left five signatures, each written in a different way, and now there is a goodly crew who spell it “Bacon.”

¶ And likewise we do not know whether it is Mary Ann Evans, Mary Anne Evans or Marian Evans, for she herself is said to have used each form at various times.

William Winter—gentle critic, poet, scholar—tells us that the Sonnets show a dark spot in Shakespeare’s moral record.

And if I remember rightly, similar things have been hinted at in sewing-circles concerning George Eliot. Then they each found the dew and sunshine in London that caused the flowers of genius to blossom. The early productions of both were published anonymously, and lastly they both knew how to transmute thought into gold, for they died rich.

¶ Lady Godiva rode through the streets of Coventry, but I walked—walked all the way from Stratford, by way of Warwick (call it Warrick, please) and Kenilworth Castle.

¶ I stopped overnight at that quaint and curious little inn just across from the castle entrance. The good landlady gave me the same apartment that was occupied by Sir Walter Scott when he came here and wrote the first chapter of "Kenilworth."

The little room had pretty, white chintz curtains tied with blue ribbon, and similar stuff draped the mirror. The bed was a big canopy affair—I had to stand on a chair in order to dive off into its feathery depths—everything was very neat and clean, and the dainty linen had a sweet smell of lavender. I took one parting look out through the open window at the ivy-mantled towers of the old castle, which were all sprinkled with silver by the rising moon, and then I fell into gentlest sleep.

I dreamed of playing "I-spy" through Kenilworth Castle with Shakespeare, Walter Scott, Mary Ann Evans and a youth I used to know in boyhood by the name of Bill Hursey. We chased each other across the drawbridge, through the portcullis, down the slippery stones into the donjon-keep, around the moat, and up the stone steps to the topmost

turret of the towers. Finally Shakespeare was "it," but he got mad and refused to play. Walter Scott said it was "no fair," and Bill Hursey thrust out the knuckle of one middle finger in a very threatening way and offered to "do" the boy from Stratford. Then Mary Ann rushed in to still the tempest. There's no telling what would have happened had not the landlady just then rapped at my door and asked if I had called. I awoke with a start and with the guilty feeling that I had been shouting in my sleep. I saw it was morning. "No—that is, yes; my shaving-water, please."

After breakfast the landlady's boy offered for five shillings to take me in his donkey-cart to the birthplace of George Eliot. He explained that the house was just seven miles North; but Baalam's express is always slow, so I concluded to walk. At Coventry a cab-owner proposed to show me the house, which he declared was near Kenilworth, for twelve shillings. The advantages of seeing Kenilworth at the same time were dwelt upon at great length by cabby, but I hearkened not to the voice of the siren. I got a good lunch at the hotel, and asked the innkeeper if he could tell me where George Eliot was born. He did not know, but said he could show me a house around the corner where a family of Eliots lived.

Then I walked on to Nuneaton. A charming walk it was; past quaint old houses, some with straw-thatched roofs, others tiled—roses clambering over the doors and flowering hedgerows white with hawthorn-flowers. Occasionally, I met a farmer's cart drawn by one of those great, fat, gentle Shire horses that George Eliot has described so well. All

spoke of peace and plenty, quiet and rest. The green fields and the flowers, the lark-song and the sunshine, the dipping willows by the stream and the arch of the old stone bridge as I approached the village—all these I had seen and known and felt before from “Mill on the Floss.”

I found the house where they say the novelist was born. A plain, whitewashed, stone structure, built two hundred years ago; two stories, the upper chambers low, with gable-windows; a little garden at the side bright with flowers, where sweet majoram vied with onions and beets; all spoke of humble thrift and homely cares. In front was a great chestnut-tree, and in the roadway near were two ancient elms where saucy crows were building a nest.

Here, after her mother died, Mary Ann Evans was house-keeper. Little more than a child—tall, timid, and far from strong—she cooked and scrubbed and washed, and was herself the mother to brothers and sisters. Her father was a carpenter by trade and agent for a rich landowner. He was a stern man—orderly, earnest, industrious, studious. On rides about the country he would take the tall, hollow-eyed girl with him, and at such times he would talk to her of the great outside world where wondrous things were done. The child toiled hard, but found time to read and question—and there is always time to think. Soon she had outgrown some of her good father’s beliefs, and this grieved him greatly; so much, indeed, that her extra loving attention to his needs, in a hope to neutralize his displeasure, only irritated him the more. And if there is soft, subdued sadness in much of George Eliot’s writing we can guess the

reason. The onward and upward march ever means sad separation *

When Mary Ann was blossoming into womanhood her father moved over near Coventry, and here the ambitious girl first found companionship in her intellectual desires. Here she met men and women, older than herself, who were animated, earnest thinkers. They read and then they discussed, and then they spoke the things that they felt were true. Those eight years at Coventry transformed the awkward country girl into a woman of intellect and purpose. She knew somewhat of all sciences, all philosophies, and she had become a proficient scholar in German and French. How did she acquire this knowledge? How is any education acquired if not through effort prompted by desire?

She had already translated Strauss's "Life of Jesus" in a manner that was acceptable to the author. When Ralph Waldo Emerson came to Coventry to lecture, he was entertained at the same house where Miss Evans was stopping. Her brilliant conversation pleased him, and when she questioned the wisdom of a certain passage in one of his essays the gentle philosopher turned, smiled, and said that he had not seen it in that light before; perhaps she was right.

¶ "What is your favorite book?" asked Emerson.

"Rousseau's 'Confessions,'" answered Mary instantly. It was Emerson's favorite, too; but such honesty from a young woman! It was queer.

Mr. Emerson never forgot Miss Evans of Coventry, and ten years after, when a zealous reviewer proclaimed her the greatest novelist in England, the sage of Concord said

something that sounded like "I told you so." ¶ Miss Evans had made visits to London from time to time with her Coventry friends. When twenty-eight years old, after one such visit to London, she came back to the country tired and weary, and wrote this most womanly wish: "My only ardent desire is to find some feminine task to discharge; some possibility of devoting myself to some one and making that one purely and calmly happy."

But now her father was dead and her income was very scanty. She did translating, and tried the magazines with articles that generally came back respectfully declined.

Then an offer came as sub-editor of the "Westminster Review." It was steady work and plenty of it, and this was what she desired. ¶ She went to London and lived in the household of her employer, Mr. Chapman. Here she had the opportunity of meeting many brilliant people: Carlyle and his "Jeannie Welsh," the Martineaus, Grote, Mr. and Mrs. Mill, Huxley, Mazzini, Louis Blanc. Besides these were two young men who must not be left out when we sum up the influences that evolved this woman's genius.

She was attracted to Herbert Spencer at once. He was about her age, and their admiration for each other was mutual. Miss Evans, writing to a friend in Eighteen Hundred Fifty-two, says, "Spencer is kind, he is delightful, and I always feel better after being with him, and we have agreed together that there is no reason why we should not see each other as often as we wish." And then later she again writes: "The bright side of my life, after the affection for my old friends, is the new and delightful friendship which I have found in

Herbert Spencer. We see each other every day and in everything we enjoy a delightful comradeship. If it were not for him my life would be singularly arid."

But about this time another man appeared on the scene, and were it not for this other man, who was introduced to Miss Evans by Spencer, the author of "Synthetic Philosophy" might not now be spoken of in the biographical dictionaries as having been "wedded to science."

It was not love at first sight, for George Henry Lewes made a decidedly unfavorable impression on Miss Evans at their first meeting. He was small, his features were insignificant, he had whiskers like an anarchist and a mouthful of crooked teeth; his personal habits were far from pleasant. It was this sort of thing, Dickens said, that caused his first wife to desert him and finally drove her into insanity.

But Lewes had a brilliant mind. He was a linguist, a scientist, a novelist, a poet and a wit. He had written biography, philosophy and a play. He had been a journalist, a lecturer and even an actor. Thackeray declared that if he should see Lewes perched on a white elephant in Piccadilly he should not be in the least surprised.

After having met Miss Evans several times, Mr. Lewes saw the calm depths of her mind and he asked her to correct proofs for him. She did so and discovered that there was merit in his work. She corrected more proofs, and when a woman begins to assist a man the danger-line is being approached. Close observers noted that a change was coming over the bohemian Lewes. He had his whiskers trimmed, his hair was combed, and the bright yellow necktie

had been discarded for a clean one of modest brown, and, sometimes, his boots were blacked. In July, Eighteen Hundred Fifty-four, Mr. Chapman received a letter from his sub-editor resigning her position, and Miss Evans notified some of her closest friends that hereafter she wished to be considered the wife of Mr. Lewes. She was then in her thirty-sixth year.

The couple disappeared, having gone to Germany.

Many people were shocked. Some said, "We knew it all the time," and when Herbert Spencer was informed of the fact he exclaimed, "Goodness me!" and said—nothing.

After six months spent at Weimar and other literary centers, Mr. and Mrs. Lewes returned to England and began house-keeping at Richmond. Any one who views their old quarters there will see how very plainly and economically they were forced to live. But they worked hard, and at this time the future novelist's desire seemed only to assist her husband. That she developed the manly side of his nature none can deny. They were very happy, these two, as they wrote, and copied, and studied, and toiled.

Three years passed, and Mrs. Lewes wrote to a friend: "I am very happy; happy with the greatest happiness that life can give—the complete sympathy and affection of a man whose mind stimulates mine and keeps up in me a wholesome activity."

Mr. Lewes knew the greatness of his helpmeet. She herself did not. He urged her to write a story; she hesitated, and at last attempted it. They read the first chapter together and cried over it. Then she wrote more and always read her

husband the chapters as they were turned off. He corrected, encouraged, and found a publisher. But why should I tell about it here? It's all in the "Britannica"—how the gentle beauty and sympathetic insight of her work touched the hearts of great and lowly alike, and of how riches began flowing in upon her. For one book she received forty thousand dollars, and her income after fortune smiled upon her was never less than ten thousand dollars a year.

Lewes was her secretary, her protector, her slave and her inspiration. He kept at bay the public that would steal her time, and put out of her reach, at her request, all reviews, good or bad, and shielded her from the interviewer, the curiosity-seeker, and the greedy financier.

The reason why she at first wrote under a *nom de plume* is plain. To the great, wallowing world she was neither Miss Evans nor Mrs. Lewes, so she dropped both names as far as title-pages were concerned and used a man's name instead—hoping better to elude the pack.

When "Adam Bede" came out, a resident of Nuneaton purchased a copy and at once discovered local earmarks. The scenes described, the flowers, the stone walls, the bridges, the barns, the people—all was Nuneaton. Who wrote it? No one knew, but it was surely some one in Nuneaton. So they picked out a Mr. Liggins, a solemn-faced preacher, who was always about to do something great, and they said "Liggins." Soon all London said "Liggins." As for ~~Liggins~~, he looked wise and smiled knowingly. Then articles began to appear in the periodicals purporting to have been written by the author of "Adam

Bede." A book came out called "Adam Bede, Jr.," and to protect her publisher, the public and herself, George Eliot had to reveal her identity.

Many men have written good books and never tasted fame; but few, like Liggins of Nuneaton, have become famous by doing nothing. It only proves that some things can be done as well as others. This breed of men has long dwelt in Warwickshire; Shakespeare had them in mind when he wrote, "There be men who do a wilful stillness entertain with purpose to be dressed in an opinion of wisdom, gravity and profound conceit."

Lord Acton in an able article in the "Nineteenth Century" makes this statement:

"George Eliot paid high for happiness with Lewes. She forfeited freedom of speech, the first place among English women, and a tomb in Westminster Abbey."

The original dedication in "Adam Bede" reads thus: "To my dear husband, George Henry Lewes, I give the manuscript of a work which would never have been written but for the happiness which his love has conferred on my life."

¶ Lord Acton of course assumes that this book would have been written, dedication and all, just the same had Miss Evans never met Mr. Lewes.

Once there was a child called Romola. She said to her father one day, as she sat on his knee: "Papa, who would take care of me—give me my bath and put me to bed nights—if you had never happened to meet Mamma?"

The days I spent in Warwickshire were very pleasant . . .

The serene beauty of the country and the kindly courtesy of the people impressed me greatly. Having beheld the scenes of George Eliot's childhood, I desired to view the place where her last days were spent. It was a fine May day when I took the little steamer from London Bridge for Chelsea.

A bird-call from the dingy brick building where Turner died, and two blocks from the old home of Carlyle, is Cheyne Walk—a broad avenue facing the river. The houses are old, but they have a look of gracious gentility that speaks of ease and plenty. High iron fences are in front, but they do not shut off from view the climbing clematis and clusters of roses that gather over the windows and doors.

I stood at the gate of Number 4 Cheyne Walk and admired the pretty flowers, planted in such artistic carelessness as to beds and rows; then I rang the bell—an old pull-out affair with polished knob.

Presently a butler opened the door—a pompous, tall and awful butler, in serious black and with side-whiskers. He approached; came down the walk swinging a bunch of keys, looking me over as he came, to see what sort of wares I had to sell.

“Did George Eliot live here?” I asked through the bars.

¶ “Mrs. Cross lived 'ere and died 'ere, sir,” came the solemn and rebuking answer.

“I mean Mrs. Cross,” I added meekly; “I only wished to see the little garden where she worked.”

Jeemes was softened. As he unlocked the gate he said:

"We 'ave many wisiters, sir; a great bother, sir; still, I always knows a gentleman when I sees one. P'r'aps you would like to see the 'ouse, too, sir. The missus does not like it much, but I will take 'er your card, sir."

I gave him the card and slipped a shilling into his hand as he gave me a seat in the hallway.

He disappeared upstairs and soon returned with the pleasing information that I was to be shown the whole house and garden. So I pardoned him the myth about the missus, happening to know that at that particular moment she was at Brighton, sixty miles away.

A goodly, comfortable house, four stories, well kept, and much fine old carved oak in the dining-room and hallways; fantastic ancient balusters, and a peculiar bay window in the second-story rear that looked out over the little garden. Off to the North could be seen the green of Kensington Gardens and wavy suggestions of Hyde Park. This was George Eliot's workshop. There was a table in the center of the room and three low bookcases with pretty ornaments above. In the bay window was the most conspicuous object in the room—a fine marble bust of Goethe & This, I was assured, had been the property of Mrs. Cross, as well as all the books and furniture in the room. In one corner was a revolving case containing a set of the "Century Dictionary" which Jeemes assured me had been purchased by Mr. Cross as a present for his wife a short time before she died. This caused my faith to waver a trifle and put to flight a fine bit of literary frenzy that might have found form soon in a sonnet & &

In the front parlor, I saw a portrait of the former occupant that showed "the face that looked like a horse." But that is better than to have the face of any other animal of which I know. Surely one would not want to look like a dog! Shakespeare hated dogs, but spoke forty-eight times in his plays in terms of respect and affection for a horse. Who would not resent the imputation that one's face was like that of a sheep or a goat or an ox, and much gore has been shed because men have referred to other men as asses—but a horse! God bless you, yes!

No one has ever accused George Eliot of being handsome, but this portrait tells of a woman of fifty: calm, gentle, and the strong features speak of a soul in which to confide.

At Highgate, by the side of the grave of Lewes, rests the dust of this great and loving woman. As the pilgrim enters that famous old cemetery the first imposing monument seen is a pyramid of rare, costly porphyry. As you draw near, you read this inscription:

To the memory of
ANN JEWSON CRISP
Who departed this life
Deeply lamented, Jan. 20, 1889.
Also,
Her dog, Emperor.

Beneath these ~~tender~~ lines is a bas-relief of as vicious-looking a cur as ever evaded the dog-tax.

Continuing up the avenue, past this monument just noted,

the kind old gardener will show you another that stands amid others much more pretentious—a small gray-granite column, and on it, carved in small letters, you read:

“Of those immortal dead who live again in minds made better by their presence.”

Here rests the body of

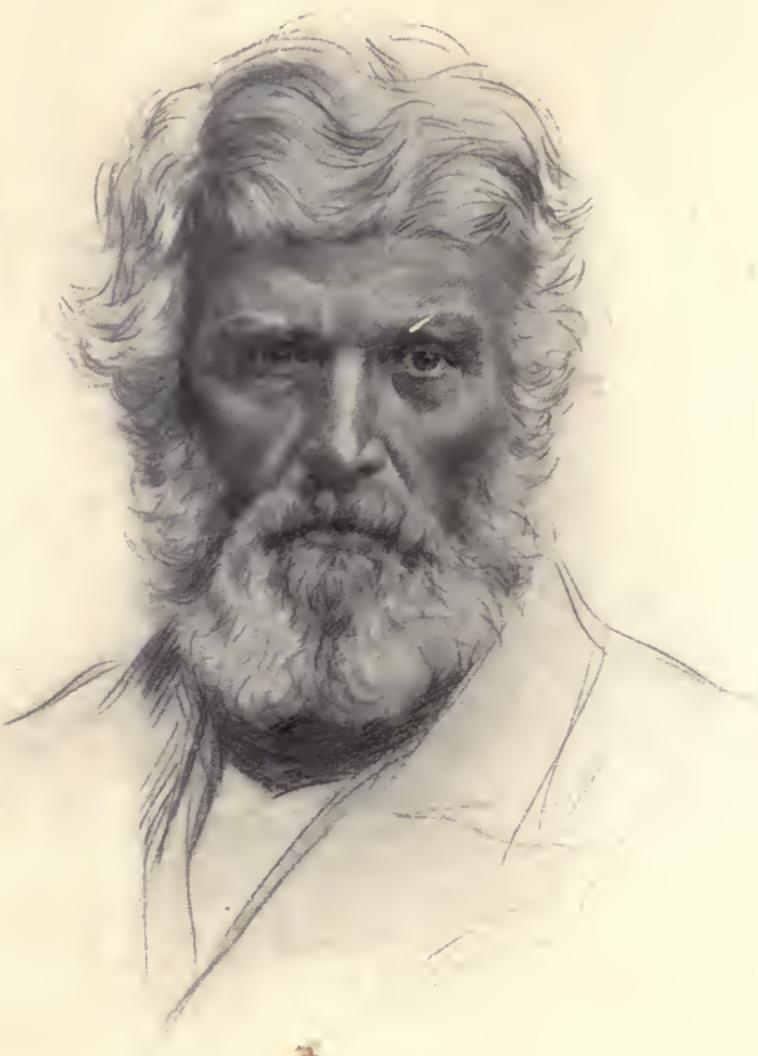
“GEORGE ELIOT”

(MARY ANN CROSS)

Born 22 November, 1819.

Died 22 December, 1880.





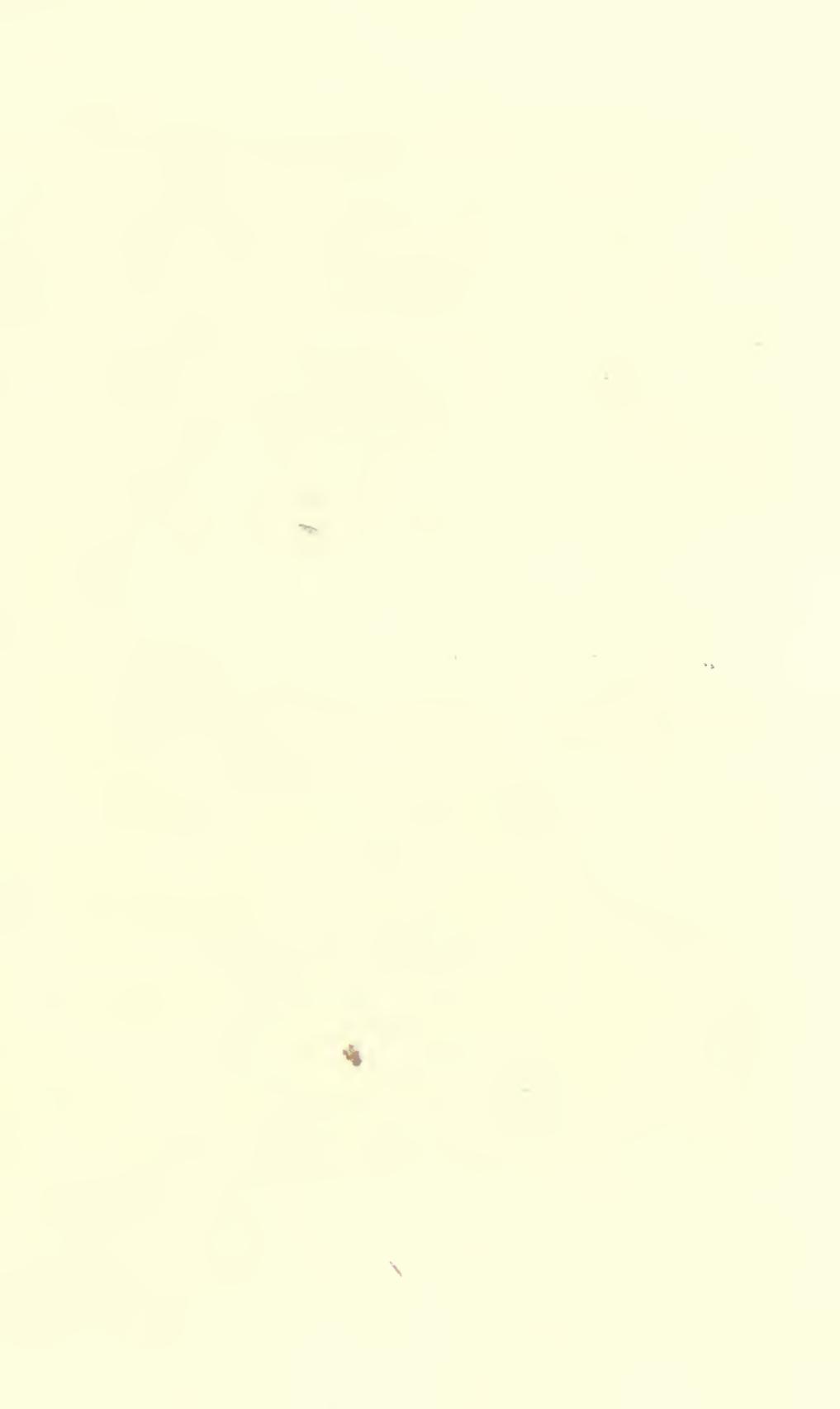
THOMAS CARLYLE

THOMAS CARLYLE

v_g

ONE comfort is that great men taken up in any way are profitable company. We can not look, however imperfectly, upon a great man without gaining something by it. He is the living fountain of life, which it is pleasant to be near. On any terms whatsoever you will not grudge to wander in his neighborhood for a while.

—Heroes and Hero-Worship



THOMAS CARLYLE



N my way to Dumfries I stopped overnight at Gretna Green, which, as all fair maidens know, is in Scotland just over the border from England.

To my delight I found that the coming of runaway couples to Gretna Green was not entirely a matter of the past, for the very evening I arrived a blushing pair came to the inn and inquired for a "meenister." The ladye faire was a little stout and the worthy swain several years older than my fancy might have wished, but still I did not complain.

The landlord's boy was despatched to the rectory around the corner and soon returned with the reverend gentleman.

I was an uninvited guest in the little parlor, but no one observed that my wedding-garment was only a cycling costume, and I was not challenged.

After the ceremony, the several other witnesses filed past the happy couple, congratulating them and kissing the bride.

I did likewise, and was greeted with a resounding smack which surprised me a bit, but I managed to ask, "Did you run away?"

"Noo," said the groom; "noo, her was a widdie—we just coom over fram Eccle-

fechan"; then, lowering his voice to a confidential whisper, "We're goin' baack on the morrow. It's cheaper thaan to ha' a big, spread weddin'."

This answer banished all tender sentiment from me and made useless my plans for a dainty love-story, but I seized upon the name of the place whence they came:

"Ecclefechan! Ecclefechan! why that's where Carlyle was born!"

"Aye, sir, and he's buried there; a great mon he was—but an infideel."

Ten miles beyond Gretna Green is Ecclefechan—a little village of stucco houses all stretched out on one street. Plain, homely, rocky and unromantic is the country round about, and plain, homely and unromantic is the little house where Carlyle was born. The place is shown the visitor by a good old dame who takes one from room to room, giving a little lecture meanwhile in a mixture of Gaelic and English which was quite beyond my ken. Several relics of interest are shown, and although the house is almost precisely like all others in the vicinity, imagination throws round it all a roseate wreath of fancies.

It has been left on record that up to the year when Carlyle was married, his "most pleasurable times were those when he enjoyed a quiet pipe with his mother."

To few men indeed is this felicity vouchsafed. But for those who have eaten oatmeal porridge in the wayside cottages of bonny Scotland, or who love to linger over "The Cotter's Saturday Night," there is a touch of tender pathos in the picture. The stone floor, the bare, whitewashed walls, the

peat smoldering on the hearth, sending out long, fitful streaks that dance among the rafters overhead, and the mother and son sitting there watching the coal—silent. The woman takes a small twig from a bundle of sticks, reaches over, lights it, applies it to her pipe, takes a few whiffs and passes the light to her son. Then they talk in low, earnest tones of man's duty to man and man's duty to God.

And it was this mother who first applied the spark that fired Carlyle's ambition; it was from her that he got the germ of those talents which have made his name illustrious.

Yet this woman could barely read and did not learn to write until her firstborn had gone away from the home nest. Then it was that she sharpened a gray goose-quill and labored long and patiently, practising with this instrument (said to be mightier than the sword) and with ink she herself had mixed—all that she might write a letter to her boy; and how sweetly, tenderly homely, and loving are these letters as we read them today!

James Carlyle with his own hands built, in Seventeen Hundred Ninety, this house at Ecclefechan. The same year he married an excellent woman, a second cousin, by name Janet Carlyle. She lived but a year. The poor husband was heartbroken, and declared, as many men under like conditions had done before and have done since, that his sorrow was inconsolable. And he vowed that he would walk through life and down to his death alone.

But it is a matter for congratulation that he broke his vow. ¶ In two years he married Margaret Aitken—a serving-woman. She bore nine children. Thomas was the eldest and

the only one who proved recreant to the religious faith of his fathers *

One of the brothers moved to Shiawassee County, Michigan, where I had the pleasure of calling on him, some years ago. A hard-headed man, he was: sensible, earnest, honest, with a stubby beard and a rich brogue. He held the office of school trustee, also that of poundmaster, and I was told that he served his township loyally and well.

This worthy man looked with small favor on the literary pretensions of his brother Tammas, and twice wrote him long letters expostulating with him on his religious vagaries. "I knew no good could come of it," sorrowfully said he, and so I left him.

But I inquired of several of the neighbors what they thought of Thomas Carlyle, and I found that they did not think of him at all. And I mounted my beast and rode away.

Thomas Carlyle was educated for the Kirk, and it was a cause of much sorrow to his parents that he could not accept its beliefs. He has been spoken of as England's chief philosopher, yet he subscribed to no creed, nor did he formulate one. However, in "Latter-Day Pamphlets" he partially prepares a catechism for a part of the brute creation. He supposes that all swine of superior logical powers have a "belief," and as they are unable to express it he essays the task for them.

The following are a few of the postulates in this creed of The Brotherhood of Latter-Day Swine:

"Question. Who made the Pig?

"Answer. The Pork-Butcher.

“Question. What is the Whole Duty of Pigs?

“Answer. It is the mission of Universal Pighood; and the duty of all Pigs, at all times, is to diminish the quantity of attainable swill and increase the unattainable. This is the Whole Duty of Pigs.

“Question. What is Pig Poetry?

“Answer. It is the universal recognition of Pig’s wash and ground barley, and the felicity of Pigs whose trough has been set in order and who have enough.

“Question. What is justice in Pig-dom?

“Answer. It is the sentiment in Pig nature sometimes called revenge, indignation, etc., which if one Pig provoke, another comes out in more or less destructive manner; hence laws are necessary—amazing quantities of laws—defining what Pigs shall not do.

“Question. What do you mean by equity?

“Answer. Equity consists in getting your share from the Universal Swine-Trough, and part of another’s.

“Question. What is meant by ‘your share’?

“Answer. My share is getting whatever I can contrive to seize without being made up into Side-meat.”

I have slightly abridged this little extract and inserted it here to show the sympathy which Mr. Carlyle had for the dumb brute 

One of America’s great men, in a speech delivered not long ago, said, “From Scotch manners, Scotch religion and Scotch whisky, good Lord deliver us!”

My experience with these three articles has been somewhat limited; but Scotch manners remind me of chestnut-burrs—

not handsome without, but good within. For when you have gotten beyond the rough exterior of Sandy you generally find a heart warm, tender and generous.

Scotch religion is only another chestnut-burr, but then you need not eat the shuck if you fear it will not agree with your inward state. Nevertheless, if the example of royalty is of value, the fact can be stated that Victoria, Queen of Great Britain and Empress of India, is a Presbyterian. That is, she is a Presbyterian about one-half the time—when she is in Scotland, for she is the head of the Scottish Kirk. When in England, of course she is an Episcopalian. We have often been told that religion is largely a matter of geography, and here is a bit of something that looks like proof.

Of Scotch whisky I am not competent to speak, so that subject must be left to the experts. But a Kentucky colonel at my elbow declares that it can not be compared with the Blue-Grass article; though I trust that no one will be prejudiced against it on that account.

Scotch intellect, however, is worthy of our serious consideration. It is a bold, rocky headland, standing out into the tossing sea of the Unknown. Assertive? Yes. Stubborn? Most surely. Proud? By all means. Twice as many pilgrims visit the grave of Burns as that of Shakespeare. Buckle declares Adam Smith's "Wealth of Nations" has had a greater influence on civilization than any other book ever written; and the average Scotchman knows his Carlyle a deal better than the average American does his Emerson: in fact, four times as many of Carlyle's books have been printed *

When Carlyle took time to bring the ponderous machinery of his intellect to bear on a theme, he saw it through and through. The vividness of his imagination gives us a true insight into times long since gone by; it shows virtue her own feature, vice her own image, and the very age and body of the time his form and pressure. In history he goes beyond the political and conventional—showing us the thought, the hope, the fear, the passion of the soul.

His was the masculine mind. The divination and subtle intuitions which are to be found scattered through his pages, like violets growing among the rank swale of the prairies, all these sweet, odorous things came from his wife. She gave him of her best thought and he greedily absorbed it and unconsciously wrote it down as his own.

There are those who blame and berate: volumes have been written to show the inconsiderateness of this man toward the gentle lady who was his intellectual comrade. But they know not life who do this thing.

It is a fact that Carlyle never rushed to pick up Jeannie's handkerchief. I admit that he could not bow gracefully; that he could not sing tenor, nor waltz, nor tell funny stories, nor play the mandolin; and if I had been his neighbor I would not have attempted to teach him any of these accomplishments *

Once he took his wife to the theater; and after the performance he accidentally became separated from her in the crowd and trudged off home alone and went to bed forgetting all about her—but even for this I do not indict him. Mrs. Carlyle never upbraided him for this forgetfulness, neither

did she relate the incident to any one, and for these things I to her now reverently lift my hat.

Jeannie Welsh Carlyle had capacity for pain, as it seems all great souls have. She suffered—but then suffering is not all suffering and pain is not all pain.

Life is often dark, but then there are rifts in the clouds when we behold the glorious deep blue of the sky. Not a day passes but that the birds sing in the branches, and the tree-tops poise backward and forward in restful, rhythmic harmony, and never an hour goes by but that hope bears us up on her wings as the eagle does her young. And ever just before the year dies and the frost comes, the leaves take on a gorgeous hue and the color of the flowers then puts to shame for brilliancy all the plainer petals of springtime.

And I know Mr. and Mrs. Carlyle were happy, so happy, at times, that they laughed and cried for joy. Jeannie gave all and she saw her best thought used—carried further, written out and given to the world as that of another—but she uttered no protest.

Xantippe lives in history only because she sought to worry a great philosopher; we remember the daughter of Herodias because she demanded the head (not the heart) of a good man; Goneril and Regan because they trod upon the withered soul of their sire; Lady Macbeth because she lured her liege to murder; Charlotte Corday for her dagger-thrust; Lucrezia Borgia for her poison; Sapphira for her untruth; Jael because she pierced the brain of Sisera with a rusty nail (instead of an idea); Delilah for the reason that she deprived Samson of his source of strength; and in the “Westminster

Review" for May, Eighteen Hundred Ninety-four, Ouida makes the flat statement that for every man of genius who has been helped by a woman, ten have been dragged down. ¶ But Jeannie Welsh Carlyle lives in the hearts of all who reverence the sweet, the gentle, the patient, the earnest, the loving spirit of the womanly woman: lives because she ministered to the needs of a great man.

She was ever a frail body. Several long illnesses kept her to her bed for weeks, but she recovered from these, even in spite of the doctors, who thoroughly impressed both herself and her husband with the thought of her frailty.

On April the Twenty-first, Eighteen Hundred Sixty-six, she called her carriage, as was her custom, and directed the driver to go through the park. She carried a book in her hands, and smiled a greeting to a friend as the brougham moved away from the little street where they lived. The driver drove slowly—drove for an hour—two. He got down from his box to receive the orders of his mistress, touched his hat as he opened the carriage-door, but no kindly eyes looked into his. She sat back in the corner as if resting; the shapely head a little thrown forward, the book held gently in the delicate hands, but the fingers were cold and stiff—Jeannie Welsh was dead—and Thomas Carlyle was alone.



ALONG the Thames, at Chelsea, opposite the rows of quiet and well-kept houses of Cheyne Walk, is the "Embankment." A parkway it is of narrow green, with graveled walks, bushes and trees, that here and there grow lush and lusty as if to hide the unsightly river from the good people who live across the street.

Following this pleasant bit of breathing space, with its walks that wind in and out among the bushes, one comes unexpectedly upon a bronze statue. You need not read the inscription: a glance at that shaggy head, the grave, sober, earnest look, and you exclaim under your breath, "Carlyle!"

In this statue the artist has caught with rare skill the look of reverie and repose. One can imagine that on a certain night, as the mists and shadows of evening were gathering along the dark river, the gaunt form, wrapped in its accustomed cloak, came stalking down the little street to the park, just as he did thousands of times, and taking his seat in the big chair fell asleep. In the morning the children that came to play along the river found the form in cold, enduring bronze *

At the play we have seen the marble transformed by love into beauteous life. How much easier the reverse—here where souls stay only a day!

Cheyne Row is a little, alley-like street, running only a block, with fifteen houses on one side, and twelve on the other. **G** These houses are all brick and built right up to the sidewalk. On the North side they are all in one block, and one at first sees no touch of individuality in any of them.

They are old, and solid, and plain—built for revenue only. On

closer view I thought one or two had been painted, and on one there was a cornice that set it off from the rest. As I stood on the opposite side and looked at this row of houses, I observed that Number Five was the dingiest and plainest of them all. For there were dark shutters instead of blinds, and these shutters were closed, all save one rebel that swung and creaked in the breeze. Over the doorway, sparrows had made their nests and were fighting and scolding. Swallows hovered above the chimney; dust, cobwebs, neglect were all about. ¶ And as I looked there came to me the words of Ursula Thomas:

“Brief, brawling day, with its noisy phantoms, its paper crowns, tinsel-gilt, is gone; and divine, everlasting night, with her star diadems, with her silences and her verities, is come.”

Here walked Thomas and Jeannie one fair May morning in Eighteen Hundred Thirty-four. ¶ Thomas was thirty-nine, tall and swarthy, strong; with set mouth and three wrinkles on his forehead that told of care and dyspepsia. Jeannie was younger; her face winsome, just a trifle anxious, with luminous, gentle eyes, suggestive of patience, truth and loyalty. They looked like country folks, did these two. They examined the surroundings, consulted together—the sixty pounds rent a year seemed very high! But they took the house, and T. Carlyle, son of James Carlyle, stone-mason, paid rent for it every month for half a century, lacking three years. ¶ ¶

I walked across the street and read the inscription on the marble tablet inserted in the front of the house above the

lower windows. It informs the stranger that Thomas Carlyle lived here from Eighteen Hundred Thirty-four to Eighteen Hundred Eighty-one, and that the tablet was erected by the Carlyle Society of London.

I ascended the stone steps and scraped my boots on the well-worn scraper, made long, long ago by a blacksmith who is now dust, and who must have been a very awkward mechanic, for I saw where he made a misstroke with his hammer, probably as he discussed theology with a caller. Then I rang the bell and plied the knocker and waited there on the steps for Jeannie Welsh to come bid me welcome, just as she did Emerson when he, too, used the scraper and plied the knocker and stood where I did then.

And my knock was answered—answered by a very sour and peevish woman next door, who thrust her head out of the window, and exclaimed in a shrill voice:

“Look ‘ere, sir, you might as well go rap on the curbstone, don’t you know; there’s nobody livin’ there, sir, don’t you know!”

“Yes, madam, that is why I knocked!”

“Beggin’ your pardon, sir, if you use your heyes you’ll see there’s nobody livin’ there, don’t you know!”

“I knocked lest offense be given. How can I get in?”

“You might go in through the keyhole, sir, or down the chimney. You seem to be a little daft, sir, don’t you know! But if you ~~must~~ get in, perhaps it would be as well to go over to Mrs. Brown’s and brang the key,” and she slammed down the window.

Across the street Mrs. Brown’s sign smiled at me.

Mrs. Brown keeps a little grocery and bakeshop and was very willing to show me the house. She fumbled in a black bag for the keys, all the time telling me of three Americans who came last week to see Carlyle's house, and "as how" they each gave her a shilling. I took the hint.

"Only Americans care now for Mr. Carlyle," plaintively added the old lady as she fished out the keys; "soon we will all be forgot."

We walked across the street and after several ineffectual attempts the rusty lock was made to turn. I entered. Cold, bare and bleak was the sight of those empty rooms. The old lady had a touch of rheumatism, so she waited for me on the doorstep as I climbed the stairs to the third floor. The noise-proof back room where "The French Revolution" was writ, twice over, was so dark that I had to grope my way across to the window. The sash stuck and seemed to have a will of its own, like him who so often had raised it. But at last it gave way and I flung wide the shutter and looked down at the little arbor where Teufelsdröckh sat so often and wooed wisdom with the weed brought from Virginia.

Then I stood before the fireplace, where he of the Eternities had so often sat and watched the flickering embers. Here he lived in his loneliness and cursed curses that were prayers, and here for near five decades he read and thought and dreamed and wrote. Here the spirits of Cromwell and Frederick hovered; here that pitiful and pitiable long line of ghostly partakers in the Revolution answered to his roll-call.

The wind whistled down the chimney gruesomely as my

footfalls echoed through the silent chambers, and I thought I heard a sepulchral voice say:

“Thy future life! Thy fate is it, indeed! Whilst thou makest that thy chief question, thy life to me and to thyself and to thy God is worthless. What is incredible to thee thou shalt not, at thy soul’s peril, pretend to believe. Elsewhither for a refuge! Away! Go to perdition if thou wilt, but not with a lie in thy mouth—by the Eternal Maker, No!!”

I was startled at first, but stood still listening; then I thought I saw a faint blue cloud of mist curling up in the fireplace. Watching this smoke and sitting before it in gloomy abstraction was the form of an old man. I swept my hand through the apparition, but still it stayed. My lips moved in spite of myself and I said:

“Hail! hardheaded man of granite outcrop and heather, of fen and crag, of moor and mountain, and of bleak East wind, hail! Eighty-six years didst thou live. One hundred years lacking fourteen didst thou suffer, enjoy, weep, dream, groan, pray and strike thy rugged breast! And yet methinks that in those years there was much quiet peace and sweet content; for constant pain benumbs, and worry destroys, and vain unrest summons the grim messenger of death. But thou didst live and work and love; howbeit, thy touch was not always gentle, nor thy voice low; but on thy lips was no lie, in thy thought no concealment, in thy heart no pollution.

¶ “But mark! thou didst come out of poverty and obscurity: on thy battered shield there was no crest and thou didst leave all to follow truth. And verily she did lead thee a merry chase!

"Thou hadst no Past, but thou hast a Future. Thou didst say: 'Bury me in Westminster, never! where the mob surges, cursed with idle curiosity to see the graves of kings and nobodies? No! Take me back to rugged Scotland and lay my tired form to rest by the side of an honest man—my father.' "Thou didst refuse the Knighthood offered thee by royalty, saying 'I am not the founder of the house of Carlyle and I have no sons to be pauperized by a title.'

"True, thou didst leave no sons after the flesh to mourn thy loss, nor fair daughters to bedeck thy grave with garlands, but thou didst reproduce thyself in thought, and on the minds of men thou didst leave thy impress. And thy ten thousand sons will keep thy memory green so long as men shall work, and toil, and strive, and hope."

The wind still howled. I looked out and saw watery clouds scudding athwart the face of the murky sky. The shutters banged, and shut me in the dark. I made haste to find the door, reached the stairway—slid down the banisters to where Mrs. Brown was waiting for me at the threshold.

We locked the door. She went across to her little bakeshop and I stopped a passing policeman to ask the way to Westminster. He told me.

"Did you visit Carlyle's 'ouse?" he asked.

"Yes."

"With old Mrs. Brown?"

"Yes, she waited for me in the doorway—she had the rheumatism so she could not climb the stairs."

"Rheumatism? Huh!—you could n't 'ire 'er to go inside. Why, don't you know? They say the 'ouse is 'aunted!'"

J O H N R U S K I N

PUT roses in their hair, put precious stones on their breasts; see
that they are clothed in purple and scarlet, with other delights;
that they also learn to read the gilded heraldry of the sky; and upon
the earth be taught not only the labors of it but the loveliness.

—Deucalion





JOHN RUSKIN

JOHN RUSKIN



TO Windermere a good friend told me that I must abandon all hope of seeing Mr. Ruskin; for I had no special business with him, no letters of introduction, and then the fact that I am an American made it final. Americans in England are supposed to pick flowers in private gardens, cut their names on trees, laugh boisterously at trifles, and often to make invidious comparisons. Very properly, Mr. Ruskin does not admire these things.

Then Mr. Ruskin is a very busy man. Occasionally he issues a printed manifesto to his friends requesting them to give him peace. A copy of one such circular was shown to me. It runs, "Mr. J. Ruskin is about to begin a work of great importance, and therefore begs that in reference to calls and correspondence you will consider him dead for the next two months." A similar notice is reproduced in "Arrows of the Chace," and this one thing, I think, illustrates as forcibly as anything in Mr. Ruskin's work the self-contained characteristics of the man himself.

Surely if a man is pleased to be considered "dead" occasionally, even to his kinsmen and friends, he should not be expected to receive with open arms an enemy to steal

away his time. This is assuming, of course, that all individuals who pick flowers in other folks' gardens, cut their names on trees, and laugh boisterously at trifles, are enemies. I therefore decided that I would simply walk over to Brantwood, view it from a distance, tramp over its hills, row across the lake, and at nightfall take a swim in its waters. Then I would rest at the Inn for a space and go my way.

Lake Coniston is ten miles from Grasmere, and even alone the walk is not long. If, however, you are delightfully attended by "King's Daughters" with whom you sit and commune now and then on the bankside, the distance will seem to be much less. Then there is a pleasant little break in the journey at Hawkshead. Here one may see the quaint old schoolhouse where Wordsworth when a boy dangled his feet from a bench and proved his humanity by carving his initials on the seat.

The Inn at the head of Coniston Water appeared very inviting and restful when I saw it that afternoon. Built in sections from generation to generation, half-covered with ivy and embowered in climbing roses, it is an institution entirely different from the "Grand Palace Hotel" at Oshkosh. In America we have gongs that are fiercely beaten at stated times by gentlemen of color, just as they are supposed to do in their native Congo jungles. This din proclaims to the "guests" and to the public at large that it is time to come in and be fed. But this refinement of civilization is not yet in Coniston, and the Inn is quiet and homelike. You may go to bed when you are tired, get up when you choose and eat when you are hungry.

There were no visitors about when I arrived and I thought I would have the coffeeroom all to myself at luncheon-time; but presently there came in a pleasant-faced old gentleman in knickerbockers. He bowed to me and then took a place at the table. He said that it was a fine day and I agreed with him, adding that the mountains were very beautiful. He assented, putting in a codicil to the effect that the lake was very pretty.

Then the waiter came for our orders.

"Together, I s'pose?" remarked Thomas, inquiringly, as he halted at the door and balanced the tray on his finger-tips. ¶ "Yes, serve lunch for us together," said the ruddy old gentleman as he looked at me and smiled; "to eat alone is bad for the digestion."

I nodded assent.

"Can you tell me how far it is to Brantwood?" I asked.

"Oh, not far—just across the lake."

He arose and flung the shutter open so I could see the old, yellow house about a mile across the water, nestling in its wealth of green on the hillside. Soon the waiter brought our lunch, and while we discussed the chops and new potatoes we talked Ruskiniana.

The old gentleman knew a deal more of "Stones of Venice" and "Modern Painters" than I; but I told him how Thoreau introduced Ruskin to America and how Concord was the first place in the New World to recognize this star in the East. And upon my saying this, the old gentleman brought his knife-handle down on the table, declaring that Thoreau and Whitman were the only two men of genius that America

had produced. I begged him to make it three and include Emerson, which he finally consented to do.

By and by the waiter cleared the table preparatory to bringing in the coffee. The old gentleman pushed his chair back, took the napkin from under his double chin, brushed the crumbs from his goodly front, and remarked:

"I 'm going over to Brantwood this afternoon to call on Mr. Ruskin—just to pay my respects to him, as I always do when I come here. Can't you go with me?"

I think this was about the most pleasing question I ever had asked 'me. I was going to request him to "come again" just for the joy of hearing the words, but I pulled my dignity together, straightened up, swallowed my coffee red-hot, pushed my chair back, flourished my napkin, and said: "I shall be very pleased to go."

So we went—we two—he in his knickerbockers and I in my checks and outing-shirt. I congratulated myself on looking no worse than he, and as for him, he never seemed to think that our costumes were not exactly what they should be; and after all it matters little how you dress when you call on one of Nature's noblemen—they demand no livery.

We walked around the Northern end of Coniston Water, along the Eastern edge, past Tent House, where Tennyson once lived (and found it "outrageous quiet"), and a mile farther on we came to Brantwood.

The road curves in to the back of the house—which, by the way, is the front—and the driveway is lined with great trees that form a complete archway. There is no lodge-keeper, no flower-beds laid out with square and compass, no trees

trimmed to appear like elephants, no cast-iron dogs, nor terra-cotta deer, and, strangest of all, no sign of the lawnmower. There is nothing, in fact, to give forth a sign that the great Apostle of Beauty lives in this very old-fashioned spot. Big boulders are to be seen here and there where Nature left them, tangles of vines running over old stumps, part of the meadow cut close with a scythe, and part growing up as if the owner knew the price of hay. Then there are flower-beds, where grow clusters of poppies and hollyhocks (purple, and scarlet, and white), prosaic gooseberry-bushes, plain Yankee pieplant (from which the English make tarts), rue and sweet marjoram, with patches of fennel, sage, thyme and catnip, all lined off with boxwood, making me think of my grandmother's garden at Roxbury.

On the hillside above the garden we saw the entrance to the cave that Mr. Ruskin once filled with ice, just to show the world how to keep its head cool at small expense. He even wrote a letter to the papers giving the bright idea to humanity—that the way to utilize caves was to fill them with ice. Then he forgot all about the matter. But the following June, when the cook, wishing to make some ice-cream as a glad surprise for the Sunday dinner, opened the natural ice-chest, she found only a pool of muddy water, and exclaimed, "Botheration!" Then they had custard instead of ice-cream.

We walked up the steps, and my friend let the brass knocker drop just once, for only Americans give a rat-a-tat-tat, and the door was opened by a white-whiskered butler, who took our cards and ushered us into the library. My heart beat a trifle fast as I took inventory of the room; for I never before

had called on a man who was believed to have refused the poet-laureateship. A dimly lighted room was this library—walls painted brown, running up to mellow yellow at the ceiling, high bookshelves, with a stepladder, and only five pictures on the walls, and of these three were etchings, and two water-colors of a very simple sort; leather-covered chairs; a long table in the center, on which were strewn sundry magazines and papers, also several photographs; and at one end of the room a big fireplace, where a yew log smoldered. Here my inventory was cut short by a cheery voice behind:

“Ah! now, gentlemen, I am glad to see you.”

There was no time nor necessity for a formal introduction. The great man took my hand as if he had always known me, as perhaps he thought he had. Then he greeted my friend in the same way, stirred up the fire, for it was a North of England summer day, and took a seat by the table. We were all silent for a space—a silence without embarrassment.

“You were looking at the etching over the fireplace—it was sent to me by a young lady in America,” said Mr. Ruskin, “and I placed it there to get acquainted with it. I like it more and more. Do you know the scene?” I knew the scene and explained somewhat about it.

Mr. Ruskin has the faculty of making his interviewer do most of the talking. He is a rare listener, and leans forward, putting a hand behind his right ear to get each word you say. He was particularly interested in the industrial conditions of America, and I soon found myself “occupying the time,” while an occasional word of interrogation from

Mr. Ruskin gave me no chance to stop. I came to hear him, not to defend our "republican experiment," as he was pleased to call the United States of America. Yet Mr. Ruskin was so gentle and respectful in his manner, and so complimentary in his attitude of listener, that my impatience at his want of sympathy for our "experiment" only caused me to feel a little heated.

"The fact of women being elected to mayoralties in Kansas makes me think of certain African tribes that exalt their women into warriors—you want your women to fight your political battles!"

"You evidently hold the same opinion on the subject of equal rights that you expressed some years ago," interposed my companion.

"What did I say—really I have forgotten?"

"You replied to a correspondent, saying: 'You are certainly right as to my views respecting the female franchise. So far from wishing to give votes to women, I would fain take them away from most men.' "

"Surely that was a sensible answer. My respect for woman is too great to force on her increased responsibilities. Then as for restricting the franchise with men, I am of the firm conviction that no man should be allowed to vote who does not own property, or who can not do considerably more than read and write. The voter makes the laws, and why should the laws regulating the holding of property be made by a man who has no interest in property beyond a covetous desire; or why should he legislate on education when he possesses none! Then again, women do not bear arms to protect the State."

"But what do you say to Mrs. Carlock, who answers that inasmuch as men do not bear children they have no right to vote: going to war possibly being necessary and possibly not, but the perpetuity of the State demanding that some one bear children?"

"The lady's argument is ingenious, but lacks force when we consider that the bearing of arms is a matter relating to statecraft, while the baby question is Dame Nature's own, and is not to be regulated even by the sovereign."

Then Mr. Ruskin talked for nearly fifteen minutes on the duty of the State to the individual—talked very deliberately, but with the clearness and force of a man who believes what he says and says what he believes.

Thus, my friend, by a gentle thrust under the fifth rib of Mr. Ruskin's logic, caused him to come to the rescue of his previously expressed opinions, and we had the satisfaction of hearing him discourse earnestly and eloquently.

Maiden ladies usually have an opinion ready on the subject of masculine methods, and, conversely, much of the world's logic on the "woman question" has come from the bachelor brain *

Mr. Ruskin went quite out of his way on several occasions in times past to attack John Stuart Mill for heresy "in opening up careers for women other than that of wife and mother." When Mill did not answer Mr. Ruskin's newspaper letters, the author of "Sesame and Lilies" called him a "cretinous wretch" and referred to him as "the man of no imagination." Mr. Mill may have been a cretinous wretch (I do not exactly understand the phrase), but the preface to

“On Liberty” is at once the tenderest, highest and most sincere compliment paid to a woman, of which I know. The life of Mr. and Mrs. John Stuart Mill shows that perfect mating is possible; yet Mr. Ruskin has only scorn for the opinions of Mr. Mill on a subject which Mill came as near personally solving in a matrimonial “experiment” as any other public man of modern times, not excepting even Robert Browning. Therefore we might suppose Mr. Mill entitled to speak on the woman question, and I intimated as much to Mr. Ruskin.

“He might know all about one woman, and if he should regard her as a sample of all womankind, would he not make a great mistake?”

I was silenced.

In “Fors Clavigera,” Letter LIX, the author says: “I never wrote a letter in my life which all the world is not welcome to read.” From this one might imagine that Mr. Ruskin never loved—no pressed flowers in books; no passages of poetry double marked and scored; no bundles of letters faded and yellow, sacred for his own eye, tied with white or dainty blue ribbon; no little nothings hidden away in the bottom of a trunk. And yet Mr. Ruskin has his ideas on the woman question and very positive ideas they are too—often sweetly sympathetic and wisely helpful.

I see that one of the encyclopedias mentions Ruskin as a bachelor, which is giving rather an extended meaning to the word, for although Mr. Ruskin married, he was not mated. According to Collingwood’s account, this marriage was a quiet arrangement between parents. Anyway the genius

is like the profligate in this: when he marries he generally makes a woman miserable. And misery is reactionary as well as infectious. Ruskin is a genius.

Genius is unique. No satisfactory analysis of it has yet been given. We know a few of its indications—that's all. First among these is ability to concentrate.

No seed can sow genius; no soil can grow it: its quality is inborn and defies both cultivation and extermination.

To be surpassed is never pleasant; to feel your inferiority is to feel a pang. Seldom is there a person great enough to find satisfaction in the success of a friend. The pleasure that excellence gives is oft tainted by resentment; and so the woman who marries a genius is usually unhappy.

Genius is excess: it is obstructive to little plans. It is difficult to warm yourself at a conflagration; the tempest may blow you away; the sun dazzles; lightning seldom strikes gently; the Nile overflows. Genius has its times of straying off into the infinite—and then what is the good wife to do for companionship? Does she protest, and find fault? It could not be otherwise, for genius is dictatorial without knowing it, obstructive without wishing to be, intolerant unawares, and unsocial because it can not help it.

The wife of a genius sometimes takes his fits of abstraction for stupidity, and having the man's interests at heart she endeavors to arouse him from his lethargy by chiding him. Occasionally he arouses enough to chide back; and so it has become an axiom that genius is not domestic.

A short period of mismated life told the wife of Ruskin their mistake, and she told him. But Mrs. Grundy was at the

keyhole, ready to tell the world, and so Mr. and Mrs. Ruskin sought to deceive society by pretending to live together. They kept up this appearance for six sorrowful years, and then the lady simplified the situation by packing her trunks and deliberately leaving her genius to his chimeras; her soul doubtless softened by the knowledge that she was bestowing a benefit on him by going away. The lady afterwards became the happy wife and helpmeet of a great artist.

Ruskin's father was a prosperous importer of wines. He left his son a fortune equal to a little more than one million dollars. But that vast fortune has gone—principal and interest—gone in bequests, gifts and experiments; and today Mr. Ruskin has no income save that derived from the sale of his books. Talk about "Distribution of Wealth"! Here we have it.

The bread-and-butter question has never troubled John Ruskin except in his ever-ardent desire that others should be fed. His days have been given to study and writing from his very boyhood; he has made money, but he has had no time to save it.

He has expressed himself on every theme that interests mankind, excepting "housemaid's knee." He has written more letters to the newspapers than "Old Subscriber," "Fiat Justitia," "Indignant Reader" and "Veritas" combined. His opinions have carried much weight and directed attention into necessary lines; but perhaps his success as an inspirer of thought lies in the fact that his sense of humor exists only in a trace, as the chemist might say. Men who perceive the ridiculous would never have voiced many of

the things which he has said. ¶ Surely those Sioux Indians who stretched a hay lariat across the Union Pacific Railroad in order to stop the running of trains had small sense of the ridiculous. But it looks as if they were apostles of Ruskin, every one.

Some one has said that no man can appreciate the beautiful who has not a keen sense of humor. For the beautiful is the harmonious, and the laughable is the absence of fit adjustment *

Mr. Ruskin disproves the maxim.

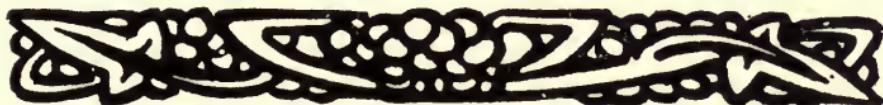
But let no hasty soul imagine that John Ruskin's opinions on practical themes are not useful. He brings to bear an energy on every subject he touches (and what subject has he not touched?) that is sure to make the sparks of thought fly. His independent and fearless attitude awakens from slumber a deal of dozing intellect, and out of this strife of opinion comes truth.

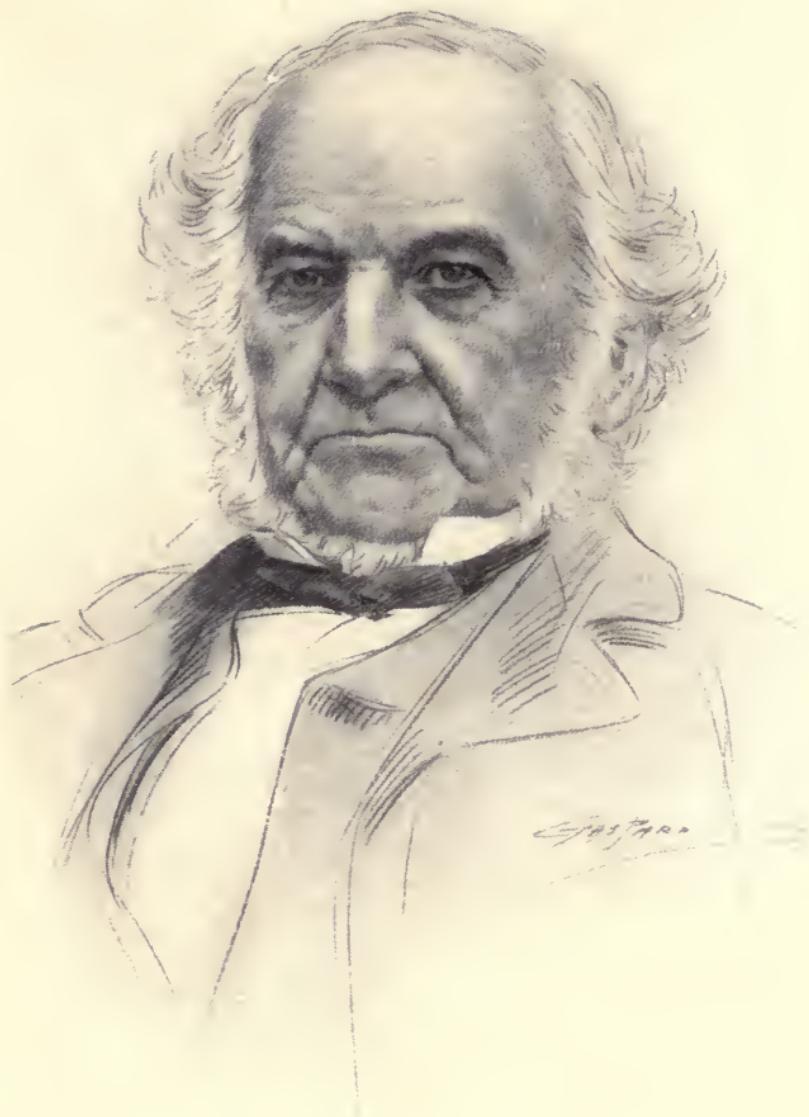
On account of Mr. Ruskin's refusing at times to see visitors, reports have gone abroad that his mind was giving way. Not so, for although he is seventy-four he is as serenely stubborn as he ever was. His opposition to new inventions in machinery has not relaxed a single pulley's turn. You grant his premises and in his conclusions you will find that his belt never slips, and that his logic never jumps a cog. * His life is as regular and exact as the trains on the Great Western, and his days are more peaceful than ever before. He has regular hours for writing, study, walking, reading, eating, and working out-of-doors, superintending the cultivation of his hundred acres. He told me that he had not

varied a half-hour in two years from a certain time of going to bed or getting up in the morning. Although his form is bowed, this regularity of life has borne fruit in the rich russet of his complexion, the mild, clear eye, and the pleasure in living in spite of occasional pain, which you know the man feels. His hair is thick and nearly white; the beard is now worn quite long and gives a patriarchal appearance to the fine face.

When we arose to take our leave, Mr. Ruskin took a white felt hat from the elk-antlers in the hallway and a stout stick from the corner, and offered to show us a nearer way back to the village. We walked down a footpath through the tall grass to the lake, where he called our attention to various varieties of ferns that he had transplanted there.

We shook hands with the old gentleman and thanked him for the pleasure he had given us. He was still examining the ferns when we lifted our hats and bade him good-day. He evidently did not hear us, for I heard him mutter: "I verily believe those miserable Cook's tourists that were down here yesterday picked some of my ferns."





WILLIAM E. GLADSTONE

WM. E. GLADSTONE

AS the aloe is said to flower only once in a hundred years, so it seems to be but once in a thousand years that Nature blossoms into this unrivaled product and produces such a man as we have here.

—GLADSTONE, "Lecture on Homer."

WM. E. GLADSTONE



MERICAN travelers in England are said to accumulate sometimes large and unique assortments of lisps, drawls and other very peculiar things. Of the value of these acquirements as regards their use and beauty, I have not room here to speak. But there is one adjunct which England has that we positively need, and that is "Boots." It may be that Boots is indigenous to England's soil, and that when transplanted he withers and dies; perhaps there is a quality in our atmosphere that kills him. Anyway, we have no Boots.

When trouble, adversity or bewilderment comes to the homesick traveler in an American hotel, to whom can he turn for consolation? Alas, the porter is afraid of the "guest," and all guests are afraid of the clerk, and the proprietor is never seen, and the Afro-Americans in the dining-room are stupid, and the chambermaid does not answer the ring, and at last the weary wanderer hies him to the barroom and soon discovers that the worthy "barkeep" has nothing to recommend him but his diamond-pin. How different, yes, how different, this would all be if Boots were only here! At the quaint old city of Chester I was met at the "sti-shun" by the Boots of

that excellent though modest hotel which stands only a block away. Boots picked out my baggage without my looking for it, took me across to the Inn, and showed me to the daintiest, most homelike little room I had seen for weeks. On the table was a tastefully decorated "jug," evidently just placed there in anticipation of my arrival, and in this jug was a large bunch of gorgeous roses, the morning dew still on them.

When Boots had brought me hot water for shaving he disappeared and did not come back until, by the use of telepathy (for Boots is always psychic), I had sent him a message that he was needed. In the afternoon he went with me to get a draft cashed, then he identified me at the Post-office, and introduced me to a dignitary at the cathedral whose courtesy added greatly to my enjoyment of the visit.

The next morning after breakfast, when I returned to my room, everything was put to rights and a fresh bouquet of cut flowers was on the mantel. A good breakfast adds much to one's inward peace: I sat down before the open window and looked out at the great oaks dotting the green meadows that stretched away to the North, and listened to the drowsy tinkle of sheep-bells as the sound came floating in on the perfumed breeze. I was thinking how good it was to be here, when the step of Boots was heard in the doorway. I turned and saw that mine own familiar friend had lost a little of his calm self-reliance—in fact, he was a bit agitated, but he soon recovered his breath:

"Mr. Gladstone and 'is Lady 'ave just arrived, sir—they will be 'ere for an hour before taking the train for Lunnon, sir.

I told 'is clark there was a party of Americans 'ere that were very anxious to meet 'im and he will receive you in the parlor in fifteen minutes, sir."

Then it was my turn to be agitated. But Boots reassured me by explaining that the Grand Old Man was just the plainest, most unpretentious gentleman one could imagine; that it was not at all necessary that I should change my suit; that I should pronounce it Gladstun, not Glad-stone, and that it was Harden, not Ha-war-den. Then he stood me up, looked me over, and declared that I was all right.

On going downstairs I found that Boots had gotten together five Americans who happened to be in the hotel. He introduced us to a bright little man who seemed to be the companion or secretary of the Prime Minister; he, in turn, took us into the parlor where Mr. Gladstone sat reading the morning paper and presented us one by one to the great man. We were each greeted with a pleasant word and a firm grasp of the hand, and then the old gentleman turned and with a courtly flourish said: "Gentlemen, allow me to present you to Mrs. Gladstone."

Mr. Gladstone was wise: he remained standing; this was sure to shorten the interview. A clergyman in our party who had an impressive cough and bushy whiskers, acted as spokesman, and said several pleasant things, closing his little speech by informing Mr. Gladstone that Americans held him in great esteem, and that we only regretted that Fate had not decreed that he should have been born in the United States.

Mr. Gladstone replied, "Fate is often unkind." Then he

asked if we were going to London. On being told that we were, he spoke for five minutes about the things we should see in the Metropolis. His style was not conversational, but after the manner of a man who was much used to speaking in public or to receiving delegations. The sentences were stately, the voice rather loud and declamatory. His closing words were: "Yes, gentlemen, the way to see London is from the top of a 'bus—from the top of a 'bus, gentlemen." Then there was an almost imperceptible wave of the hand, and we knew that the interview was ended. In a moment we were outside and the door was closed.

The five Americans who made up our little company had never met before, but now we were as brothers; we adjourned to a side room to talk it over and tell of the things we intended to say but did n't. We all talked and talked at once, just as people do who have recently preserved an enforced silence.

¶ "How ill-fitting was that gray suit!"

"Yes, the sleeves too long."

"Did you notice the absence of the forefinger of his left hand—shot off in Eighteen Hundred Forty-five while hunting, they say."

"But how strong his voice is!"

"He looks like a farmer."

"Eighty-five years of age! Think of it, and how vigorous!"

¶ Then the preacher spoke and his voice was sorrowful:

"Oh, but I made a botch of it—was it sarcasm or was it not?"

¶ "Was what sarcasm?"

"When Mr. Gladstone said that Fate was unkind in not having him born in the United States!"

And we were all silent. Then Boots came in, and we put the question to Boots, who decided it was not sarcasm. The next day, when we went away, we rewarded Boots bountifully.

GLADSTONE is England's glory. Yet there is no English blood in his veins; his parents were Scotch. Aside from Lord Brougham, he is the only Scotchman who has ever taken a prominent part in British statecraft. The name as we first find it is Gled-Stane, "gled" being a hawk—literally, a hawk that lives among the stones. Surely the hawk is fully as respectable a bird as the eagle, and a goodly amount of granite in the clay that is used to make a man is no disadvantage. The name fits.

There are deep-rooted theories in the minds of many men (and still more women) that bad boys make good men, and that a dash of the pirate, even in a prelate, does not disqualify. But I wish to come to the defense of the Sunday-school story-books and show that their very prominent moral is right after all: it pays to be "good."

William Ewart Gladstone was sent to Eton when twelve years of age. From the first, his conduct was a model of propriety. He attended every chapel service, and said his prayers in the morning and before going to bed at night; he could repeat the catechism backwards or forwards, and recite more verses of Scripture than any boy in school.

He always spoke the truth. He never played "hookey"; nor, as he grew older, would he tell stories of doubtful flavor, or allow others to relate such in his presence. His influence was for good, and Cardinal Manning has said that there was less

wine drunk at Oxford during the Forties than would have been the case if Gladstone had not been there in the Thirties. ¶ He graduated from Christchurch with the highest possible honors the college could bestow, and at twenty-two he seemed like one who had sprung into life full-armed.

At that time he had magnificent health, a fine form, vast and varied knowledge, and a command of language so great that he was a master of forensics. His speeches were fully equal to his later splendid efforts. In feature he was handsome: the face bold and masculine; eyes of piercing luster; and hair, which he tossed when in debate, like a lion's mane. He could speak five languages, sing tenor, dance gracefully, and was on more than speaking terms with many of the best and greatest men in England. Besides all this he was rich in British gold.

Now, here is a combination of good things that would send most young men straight to perdition—not so Gladstone. He took the best care of his health, systematized his time as a miser might, listened not to the flatterers, and used his money only for good purposes. His intention was to enter the Church, but his father said, "Not yet," and half forced him into politics. So, at this early age of twenty-two, he ran for Parliament, was elected, and has practically never been out of the shadow of Westminster Palace during these sixty-odd years *

At thirty-three, he was a member of the Cabinet. At thirty-six, his absolute honesty compelled him for conscience' sake to resign from the Ministry. His opponents then said, "Gladstone is an extinct volcano," and they have said this again

and again, but somehow the volcano always breaks out in a new place, stronger and brighter than ever. It is difficult to subdue a volcano.

When twenty-nine, he married Catherine Glynne, sister and heir of Sir Stephen Glynne, Baronet. The marriage was most fortunate in every way. For over fifty years this most excellent woman has been his comrade, counselor, consolation, friend—his wife. “How can any adversity come to him who hath a wife?” said Chaucer.

If this splendid woman had died, then his opponents might truthfully have said, “Gladstone is an extinct volcano”; but she is still with him, and a short time ago, when he had to undergo an operation for cataract, this woman of eighty was his only nurse.

The influence of Gladstone has been of untold value to England. His ideals for national action have been high. To the material prosperity of the country he has added millions upon millions; he has made education popular, and schooling easy; his policy in the main has been such as to command the admiration of the good and great. But there are spots on the sun *

On reading Mr. Gladstone’s books I find he has vigorously defended certain measures that seem unworthy of his genius. He has palliated human slavery as a “necessary evil”; has maintained the visibility and divine authority of the Church; has asserted the mathematical certainty of the historic episcopate, the mystical efficacy of the sacraments; and has vindicated the Church of England as the God-appointed guardian of truth. ¶ He has fought bitterly any

attempt to improve the divorce-laws of England. Much has been done in this line, even in spite of his earnest opposition, but we now owe it to Mr. Gladstone that there is on England's law-books a statute providing that if a wife leaves her husband he can invoke a magistrate, whose duty it will then be to issue a writ and give it to an officer, who will bring her back. More than this, when the officer has returned the woman, the loving husband has the legal right to "reprove" her. Just what reprove means the courts have not yet determined; for, in a recent decision, when a costermonger admitted having given his lady "a taste of the cat," the prisoner was discharged on the ground that it was only needed reproof.

I would not complain of this law if it worked both ways; but no wife can demand that the State shall return her "man" willy-nilly. And if she administers reproof to her mate, she does it without the sanction of the Sovereign.

However, in justice to Englishmen, it should be stated that while this unique law still stands on the statute-books, it is very seldom that a man in recent years has stooped to invoke it. *

On all the questions I have named, from slavery to divorce, Mr. Gladstone has used the "Bible argument." But as the years have gone by, his mind has become liberalized, and on many points where he was before zealous he is now silent. In Eighteen Hundred Forty-one, he argued with much skill and ingenuity that Jews were not entitled to full rights of citizenship, but in Eighteen Hundred Forty-seven, acknowledging his error, he took the other side.

During the War of Secession the sympathies of England's Chancellor of the Exchequer were with the South. Speaking at Newcastle on October Ninth, Eighteen Hundred Sixty-two, he said, "Jefferson Davis has undoubtedly founded a new nation." But five years passed, and he publicly confessed that he was wrong.

Here is a man who, if he should err deeply, is yet so great that, like Cotton Mather, he might not hesitate to stand uncovered on the street-corners and ask the forgiveness of mankind. Such men are saved by their enemies. Their own good and the good of humanity require that their balance of power shall not be too great. Had the North gone down, Gladstone might never have seen his mistake. In this instance and in many others, he has not been the leader of progress, but its echo: truth has been forced upon him. His passionate earnestness, his intense volition, his insensibility to moral perspective, his blindness to the sense of proportion, might have led him into dangerous excess and frightful fanatical error, if it were not for the fact that such men create an opposition that is their salvation.

To analyze a character so complex as Mr. Gladstone's requires the grasp of genius. We speak of "the duality of the human mind," but here are half a dozen spirits in one. They rule in turn, and occasionally several of them struggle for the mastery.

When the Fisk Jubilee Singers visited England, we find Gladstone dropping the affairs of State to hear their music. He invited them to Hawarden, where he sang with them. So impressed was he with the negro melodies that he anticipated

that idea which has since been materialized: the founding of a national school of music that would seek to perfect in a scientific way these soul-stirring strains.

He might have made a poet of no mean order; for his devotion to spiritual and physical beauty has made him a lifelong admirer of Homer and Dante. Those who have met him when the mood was upon him have heard him recite by the hour from the "Iliad" in the original. And yet the theology of Homer belongs to the realm of natural religion with which Mr. Gladstone has little patience.

A prominent member of the House of Commons once said: "The only two things that the Prime Minister really cares for are religion and finance." The statement comes near truth; for the chief element in Mr. Gladstone's character is his devotion to religion; and his signal successes have been in the line of economics. He believes in Free Trade as the gospel of social salvation. He revels in figures; he has price, value, consumption, distribution, import, export, fluctuation, all at his tongue's end, ready to hurl at any one who ventures on a hasty generalization. ¶ And it is a significant fact that in his strong appeal for the disestablishment of the Irish Church, the stress of his argument was put on the point that the Irish Church was not in the line of the apostolic succession.

Mr. Gladstone is grave, sober, earnest, proud, passionate, and at times romantic to a rare degree. He rebukes, refutes, contradicts, defies, and has a magnificent capacity for indignation. He will roar you like a lion, his eyes will flash, and his clenched fist will shake as he denounces that which he believes to be error. And yet among inferiors he will

consult, defer, inquire, and show a humility, a forced suavity, that has given the caricaturist excuse.

In his home he is gentle, amiable, always kind, social and hospitable. He loves deeply, and his friends revere him to a point that is but little this side of idolatry. And surely their affection is not misplaced.

Some day a Plutarch without a Plutarch's prejudice will arise, and with malice toward none, but with charity for all, he will write the life of the statesman, Gladstone. Over against this he will write the life of an American statesman. The name he will choose will be that of one born in a log hut in the forest; who was rocked by the foot of a mother whose hands meanwhile were busy at her wheel; who had no schooling, no wise and influential friends; who had few books and little time to read; who knew no formal religion; who never traveled out of his own country; who had no helpmeet, but who walked solitary—alone, a man of sorrows; down whose homely, furrowed face the tears of pity often ran, and yet whose name, strange paradox! stands in many minds as a symbol of mirth.

And when the master comes, who has the power to portray with absolute fidelity the greatness of these two men, will it be to the disadvantage of the American?

HE village of Hawarden is in Flintshire, North Wales. It is seven miles from Chester. I walked the distance one fine June morning—out across the battlefield where Cromwell's army crushed that of Charles; and on past old stone walls and stately elms.

There had been a shower the night before, but the morning sun came out bright and warm and made the raindrops glisten like beads as they clung to each leaf and flower. Larks sang and soared, and great flocks of crows called and cawed as they flew lazily across the sky. It was a time for silent peace, and quiet joy, and serene thankfulness for life and health.

I walked leisurely, and in a little over two hours reached Hawarden—a cluster of plain stone houses with climbing vines and flowers and gardens, which told of homely thrift and simple tastes. I went straight to the old stone church, which is always open, and rested for half an hour, listening to the organ on which a young girl was practising, instructed by a white-haired old gentleman.

The church is dingy and stained inside and out by time. The pews are irregular, some curiously carved, and all stiff and uncomfortable. I walked around and read the inscriptions on the walls, and all the time the young girl played and the old gentleman beat time, and neither noticed my presence. One brass tablet I saw was to a woman "who for long years was a faithful servant at Hawarden Castle—erected in gratitude by W. E. G." Near this was a memorial to W. H. Gladstone, son of the Premier, who died in Eighteen Hundred Ninety-one. Then there were inscriptions to various Glynnnes and several others whose names appear in English history. I stood at the reading-desk, where the great man has so often read, and marked the spot where William Ewart Gladstone and Catherine Glynne knelt when they were married here in July, Eighteen Hundred Thirty-nine.

A short distance from the church is the entrance to Hawarden Park. This fine property was the inheritance of Mrs. Gladstone; the park itself seems to belong to the public. If Mr. Gladstone were a plain citizen, people, of course, would not come by hundreds and picnic on his preserve, but serving the State, he and his possessions belong to the people, and this democratic familiarity is rather pleasing than otherwise. So great has been the throng in times past, that an iron fence had to be placed about the ivy-covered ruins of the ancient castle, to protect it from those who threatened to carry it away by the pocketful. A wall has also been put around the present "castle" (more properly, house). This was done some years ago, I was told by the butler, after a torchlight procession of a thousand enthusiastic admirers had come down from Liverpool and trampled Mrs. Gladstone's flowers into "smithereens."

The park contains many hundred acres, and is as beautiful as an English park can be, and this is praise superlative. Flocks of sheep wander over the soft, green turf, and beneath the spreading trees are sleek cows which seem used to visitors, and with big, open eyes come up to be petted. ¶ Occasional signs are seen: "Please spare the trees." Some people suppose that this is an injunction which Mr. Gladstone himself has never observed. But when in his tree-cutting days, no monarch of the forest was ever felled without its case being fully tried by the entire household. Ruskin, once, visiting at Hawarden, sat as judge, and after listening to the evidence gave sentence against several trees that were rotten at the core or overshadowing their betters. Then the Prime

Minister shouldered his faithful "snickersnee" and went forth as executioner.

I looked in vain for stumps, and on inquiry was told that they were all dug out and the ground leveled so no trace was left of the offender.

The "lady of the house" at Hawarden is the second daughter of Mr. and Mrs. Gladstone. All accounts agree that she is a most capable and excellent woman. She is her father's "home secretary" and confidante, and in his absence takes full charge of the mail and looks after important business affairs. Her husband, the Reverend Harry Drew, is rector of Hawarden Church. I had the pleasure of meeting Mr. Drew and found him very cordial and perfectly willing to talk about the great man who is grandfather to his baby. We also talked of America, and I soon surmised that Mr. Drew's ideas of "The States" were largely derived from a visit to the Wild West Show. So I put the question to him direct:

"Did you see Buffalo Bill?"

"Oh, yes."

"And did Mr. Gladstone go?"

"Not only once, but three times, and he cheered as loudly as any boy." ¶ The Gladstone residence is a great, rambling, stone structure to which additions have been made from one generation to another. The towers and battlements are merely architectural appendiculæ, but the effect of the whole, when viewed from a distance, rising out of its wealth of green and backed by the forest, is very imposing.

I entered only the spacious front hallway and one room—the library. Bookshelves and books and more books were

everywhere; several desks of different designs (one an American roll-top), as if the owner transacted business at one, translated Homer at another, and wrote social letters from a third. Then there were several large Japanese vases, a tiger skin, beautiful rugs, a few large paintings, and in a rack a full dozen axes and twice as many "sticks." ¶ The whole place has an air of easy luxury that speaks of peace and plenty, of quiet and rest, of gentle thoughts and calm desires.

As I walked across toward the village, the church bell slowly pealed the hour; over the distant valley, night hovered; a streak of white mist, trailing like a thin veil, marked the passage of the murmuring brook. I thought of the grand old man over whose domain I was now treading, and my wonder was, not that one should live so long and still be vigorous, but that a man should live in such an idyllic spot, with love and books to keep him company, and yet grow old.





J. M. W. TURNER

J. M. W. T U R N E R

I BELIEVE that these works of Turner's are at their first appearing as perfect as those of Phidias or Leonardo, that is to say, incapable of any improvement conceivable by human mind.

—John Ruskin

J. M. W. TURNER



HE beauty of the upper Thames with its fairy house-boats and green banks has been sung by poets, but rash is the minstrel who tunes his lyre to sound the praises of this muddy stream in the vicinity of Chelsea. As yellow as the Tiber and thick as the Missouri after a flood, it comes twice a day bearing upon its tossing tide a unique assortment of uncanny sights and sickening smells from the swarming city of men below *

Chelsea was once a country village six miles from London Bridge. Now the far-reaching arms of the metropolis have taken it as her own.

Chelsea may be likened to some rare spinster, grown old with years and good works, and now having a safe home with a rich and powerful benefactress. Yet Chelsea is not handsome in her old age, and Chelsea was not pretty in youth, nor fair to view in middle life; but Chelsea has been the foster-mother of several of the rarest and fairest souls who have ever made the earth pilgrimage.

And the greatness of genius still rests upon Chelsea. As we walk slowly through its winding ways, by the edge of its troubled waters, among dark and crooked turns, through

curious courts, by old gateways and piles of steepled stone, where flocks of pigeons wheel, and bells chime, and organs peal, and winds sigh, we know that all has been sanctified by their presence. And their spirits abide with us, and the splendid beauty of their visions is about us. For the stones beneath our feet have been hallowed by their tread, and the walls have borne their shadows; so all mean things are transfigured and over all these plain and narrow streets their glory gleams.

And it is the great men and they alone that can render a place sacred. Chelsea is now to the lovers of the Beautiful a sacred name, a sacred soil; a place of pilgrimage where certain gods of Art once lived, and loved, and worked, and died *

Sir Thomas More lived here and had for a frequent guest Erasmus. Hans Sloane began in Chelsea the collection of curiosities which has now developed into the British Museum. Bishop Atterbury (who claimed that Dryden was a greater poet than Shakespeare), Dean Swift and Doctor Arbuthnot, all lived in Church Street; Richard Steele just around the corner and Leigh Hunt in Cheyne Row; but it was from another name that the little street was to be immortalized. ¶ If France constantly has forty Immortals in the flesh, surely it is a modest claim to say that Chelsea has three for all time: Thomas Carlyle, George Eliot and Joseph Mallord William Turner.

Turner's father was a barber. His youth was passed in poverty and his advantages for education were very slight. And all this in the crowded city of London, where merit may knock

long and still not be heard, and in a country where wealth and title count for much.

When a boy, barefoot and ragged, he would wander away alone on the banks of the river and dream dreams about wonderful palaces and beautiful scenes; and then he would trace with a stick in the sands, endeavoring, with mud, to make plain to the eye the things that his soul saw.

His mother was quite sure that no good could come from this vagabondish nature, and she did not spare the rod, for she feared that the desire to scrawl and daub would spoil the child. But he was a stubborn lad, with a pugnose and big, dreamy, wondering eyes, and a heavy jaw; and when parents see that they have such a son, they had better hang up the rod behind the kitchen-door and lay aside force and cease scolding. For love is better than a cat-o'-nine-tails, and sympathy saves more souls than threats.

The elder Turner considered that the proper use of a brush was to lather chins. But the boy thought differently, and once surreptitiously took one of his father's brushes to paint a picture; the brush on being returned to its cup was used the next day upon a worthy haberdasher, whose cheeks were shortly colored a vermillion that matched his nose. This lost the barber a customer and secured the boy a thrashing.

Young Turner did not always wash his father's shop-windows well, nor sweep off the sidewalk properly. Like all boys he would rather work for some one else than for "his folks."

¶ He used to run errands for an engraver by the name of Smith—John Raphael Smith. Once, when Smith sent the barber's boy with a letter to a certain art-gallery with orders

to "get the answer and hurry back, mind you!" the boy forgot to get the answer and to hurry back. Then another boy was despatched after the first, and boy Number Two found boy Number One sitting, with staring eyes and open mouth, in the art-gallery before a painting of Claude Lorraine's. When boy Number One was at last forcibly dragged away, and reached the shop of his master, he got his ears well cuffed for his forgetfulness. But from that day forth he was not the same being that he had been before his eyes fell on that Claude Lorraine.

He was transformed, as much so as was Lazarus after he was called from beyond the portals of death and had come back to earth, bearing in his heart the secrets of the grave. ¶ From that time Turner thought of Claude Lorraine during the day and dreamed of him at night, and he stole his way into every exhibition where a Claude was to be seen. And now I wish that Claude Lorraine was the subject of this sketch, as well as Turner, for his life is a picture full of sweetest poetry, framed in a world of dullest prose.

The eyes of this boy, whom they had thought dreamy, dull and listless, now shone with a different light. He thirsted to achieve, to do, to become—yes, to become a greater painter than Claude Lorraine. His employer saw the change and smiled at it, but he allowed the lad to put in backgrounds and add the skies to cheap prints, just because the youngster teased to do it.

Then one day a certain patron of the shop came and looked over the shoulder of the Turner boy, and he said, "He has skill—perhaps talent."

And I think that the recording angel should give this man a separate page on the Book of Remembrance and write his name in illuminated colors, for he gave young Turner access to his own collection and to his library, and he never cuffed him nor kicked him nor called him dunce—whereat the boy was much surprised. But he encouraged the youth to sketch a picture in water-colors and then he bought the picture and paid him ten shillings for it; and the name of this man was Doctor Munro.

The next year, when young Turner was fourteen, Doctor Munro had him admitted to the Royal Academy as a student, and in Seventeen Hundred Ninety he exhibited a water-color of the Archbishop's palace at Lambeth.

The picture took no prize, and doubtless was not worthy of one, but from now on Joseph M. W. Turner was an artist, and other hands had to sweep the barber-shop.

But he sold few pictures—they were not popular. Other artists scorned him, possibly intuitively fearing him, for mediocrity always fears when the ghost of genius does not down at its bidding.

Then Turner was accounted unsociable; besides he was ragged, uncouth, independent, and did not conform to the ways of society; so the select circle cast him out—more properly speaking, did not let him in.

Still he worked on, and exhibited at every Academy Exhibition, yet he was often hungry, and the London fog crept cold and damp through his threadbare clothes. But he toiled on, for Claude Lorraine was ever before him.

In Eighteen Hundred Two, when twenty-seven years of age,

he visited France and made a tour through Switzerland, tramping over many long miles with his painting-kit on his back, and he brought back rich treasures in way of sketches and quickened imagination. ¶ In the years following he took many such trips, and came to know Venice, Rome, Florence and Paris as perfectly as his own London.

When thirty-three years of age he was still worshiping at the shrine of Claude Lorraine. His pictures painted at this time are evidence of his ideal, and his book, "Liber Studiorum," issued in Eighteen Hundred Eight, is modeled after the "Liber Veritatis." But the book surpasses Claude's, and Turner knew it, and this may have led him to burst his shackles and cast loose from his idol. For in Eighteen Hundred Fifteen we find him working according to his own ideas, showing an originality and audacity in conception and execution that made him the butt of the critics, and caused consternation to rage through the studios of competitors.

Gradually, it dawned upon a few scattered collectors that things so strongly condemned must have merit, for why should the pack bay so loudly if there were no quarry! So to have a Turner was at least something for your friends to discuss *

Then carriages began to stop before the dingy building at Forty-seven Queen Anne Street, and broadcloth and satin mounted the creaking stairs to the studio. It happened about this time that Turner's prices began to increase. Like the sibyl of old, if a customer said, "I do not want it," the painter put an extra ten pounds on the price. For "Dido Building Carthage," Turner's original price was five hundred pounds.

People came to see the picture and they said, "The price is too high." Next day Turner's price for the "Carthage" was one thousand pounds. Finally, Sir Robert Peel offered the painter five thousand pounds for the picture, but Turner said he had decided to keep it for himself, and he did.

In the fore part of his career he sold few pictures—for the simple reason that no one wanted them. And he sold few pictures during the latter years of his life, for the reason that his prices were so high that none but the very rich could buy. First, the public scorned Turner. Next, Turner scorned the public. In the beginning it would not buy his pictures, and later it could not.

A frivolous public and a shallow press, from his first exhibition, when fifteen years of age, to his last, when seventy, made sport of his originalities. But for merit there is a recompense in sneers, and a benefit in sarcasms, and a compensation in hate; for when these things get too pronounced a champion appears. And so it was with Turner. Next to having a Boswell write one's life, what is better than a Ruskin to uphold one's cause!

Success came slowly; his wants were few, but his ambition never slackened, and finally the dreams of his youth became the realities of his manhood.

At twenty, Turner loved a beautiful girl—they became engaged. He went away on a tramp sketching-tour and wrote his ladylove just one short letter each month. He believed that "absence only makes the heart grow fonder," not knowing that this statement is only the vagary of a poet. When he returned the lady was betrothed to another. He

gave the pair his blessing, and remained a bachelor—a very confirmed bachelor.

Perhaps, however, the reason his fiancee proved untrue was not through lack of the epistles he wrote her, but on account of them. In the British Museum I examined several letters written by Turner. They appeared very much like copy for a *Josh Billings Almanac*. Such originality in spelling, punctuation and use of capitals! It was admirable in its uniqueness. Turner did not think in words—he could only think in paint. But the young lady did not know this, and when a letter came from her homely little lover she was shocked, then she laughed, then she showed these letters to a nice young man who was clerk to a fishmonger and he laughed, then they both laughed. Then this nice young man and this beautiful young lady became engaged, and they were married at Saint Andrew's on a lovely May morning. And they lived happily ever afterward.

Turner was small, and in appearance plain. Yet he was big enough to paint a big picture, and he was not so homely as to frighten away all beautiful women. But Philip Gilbert Hamerton tells us, "Fortunate in many things, Turner was lamentably unfortunate in this: that throughout his whole life he never came under the ennobling and refining influence of a good woman."

Like Plato, Michelangelo, Sir Isaac Newton and his own Claude Lorraine, he was wedded to his art. But at sixty-five his genius suddenly burst forth afresh, and his work, Mr. Ruskin says, at that time exceeded in daring brilliancy and in the rich flowering of imagination, anything that he

had previously done. Mr. Ruskin could give no reason, but rumor says, "A woman."

The one weakness of our hero, that hung to him for life, was the idea that he could write poetry. The tragedian always thinks he can succeed in comedy, the comedian spends hours in his garret rehearsing tragedy; most preachers have an idea that they could have made a quick fortune in business, and many business men are very sure that if they had taken to the pulpit there would now be fewer empty pews. So the greatest landscape-painter of recent times imagined himself a poet. Hamerton says that for remarkable specimens of grammar, spelling and construction Turner's verse would serve well to be given to little boys to correct.

One spot in Turner's life over which I like to linger is his friendship with Sir Walter Scott. They collaborated in the production of "Provincial Antiquities," and spent many happy hours together tramping over Scottish moors and mountains. Sir Walter lived out his days in happy ignorance concerning the art of painting, and although he liked the society of Turner, he confessed that it was quite beyond his ken why people bought his pictures. "And as for your books," said Turner, "the covers of some are certainly very pretty."

Yet these men took a satisfaction in each other's society, such as brothers might enjoy, but without either man appreciating the greatness of the other.

Turner's temperament was audacious, self-centered, self-reliant, eager for success and fame, yet at the same time scorning public opinion—a paradox often found in the

artistic mind of the first class; silent always—with a bitter silence, disdaining to tell his meaning when the critics could not perceive it.

He was above all things always the artist, never the realist. The realist pictures the things he sees; the artist expresses that which he feels. Children, and all simple folk who use pen, pencil or brush, describe the things they behold. As intellect develops and goes more in partnership with hand, imagination soars, and things are outlined that no man can see except he be able to perceive the invisible. To appreciate a work of art you must feel as the artist felt.

Now, it is very plain that the vast majority of people are not capable of this high sense of sublimity which the creative artist feels; and therefore they do not understand, and not understanding, they wax merry, or cynical, or sarcastic, or wrathful, or envious; or they pass by unmoved. And I maintain that those who pass by unmoved are more righteous than they who scoff.

If I should attempt to explain to my little girl the awe I feel when I contemplate the miracle of maternity, she would probably change the subject by prattling to me about a kitten she saw lapping milk from a blue saucer. If I should attempt to explain to some men what I feel when I contemplate the miracle of maternity, they would smile and turn it all into an unspeakable jest. Is not the child nearer to God than the man? *

We thus see why to many Browning is only a joke, Whitman an eccentric, Dante insane and Turner a pretender. These have all sought to express things which the many can not

feel, and consequently they have been, and are, the butt of jokes and jibes innumerable. "Except ye become as little children," etc.—and yet the scoffers are often people of worth. Nothing so shows the limitation of humanity as this: genius often does not appreciate genius. The inspired, strangely enough, are like the fools, they do not recognize inspiration *

An Englishman called on Voltaire and found him in bed reading Shakespeare.

"What are you reading?" asked the visitor.

"Your Shakespeare!" said the philosopher; and as he answered he flung the book across the room.

"He 's not my Shakespeare," said the Englishman.

Greene, Rymer, Dryden, Warburton and Doctor Johnson used collectively or individually the following expressions in describing the work of the author of "Hamlet": conceit, overreach, word-play, extravagance, overdone, absurdity, obscurity, puerility, bombast, idiocy, untruth, improbability, drivel *

Byron wrote from Florence to Murray:

"I know nothing of painting, and I abhor and spit upon all saints and so-called spiritual subjects that I see portrayed in these churches."

But the past is so crowded with vituperation that it is difficult to select—besides that, we do not wish to—but let us take a sample of arrogance from yesterday to prove our point, and then drop the theme for something pleasanter * Pew and pulpit have fallen over each other for the privilege of hitting Darwin; a Bishop warns his congregation that

Emerson is "dangerous"; Spurgeon calls Shelley a sensualist; Doctor Buckley speaks of Susan B. Anthony as the leader of "the short-haired"; Talmage cracks jokes about evolution, referring feelingly to "monkey ancestry"; and a prominent divine of England writes the World's Congress of Religions down as "pious waxworks." These things being true, and all the sentiments quoted coming from "good" but blindly zealous men, is it a wonder that the Artist is not understood?

¶ A brilliant picture, called "Cologne—Evening," attracted much attention at the Academy Exhibition of Eighteen Hundred Twenty-six. One day the people who so often collected around Turner's work were shocked to see that the beautiful canvas had lost its brilliancy, and evidently had been tampered with by some miscreant. A friend ran to inform Turner of the bad news: "Don't say anything. I only smirched it with lampblack. It was spoiling the effect of Laurence's picture that hung next to it. The black will all wash off after the Exhibition."

And his tender treatment of his aged father shows the gentle side of his nature. The old barber, whose trembling hand could no longer hold a razor, wished to remain under his son's roof in guise of a servant, but the son said, "No; we fought the world together, and now that it seeks to do me honor, you shall share all the benefits." And Turner never smiled when the little, wizened, old man would whisper to some visitor, "Yes, yes; Joseph is the greatest artist in England, and I am his father."

Turner had a way of sending ten-pound notes in blank envelopes to artists in distress, and he did this so frequently that

the news got out finally, but never through Turner's telling, and then he had to adopt other methods of doing good by stealth *

I do not contend that Turner's character was immaculate, but still it is very probable that worldlings do not appreciate what a small part of this great genius touched the mire.

To prove the sordidness of the man, one critic tells, with visage awfully solemn, how Turner once gave an engraving to a friend and then, after a year, sent demanding it back. But to a person with a groat's worth of wit the matter is plain: the dreamy, abstracted artist, who bumped into his next-door neighbors on the street and never knew them, forgot he had given the picture and believed he had only loaned it. This is made still more apparent by the fact that, when he sent for the engraving in question, he administered a rebuke to the man for keeping it so long. The poor dullard who received the note flew into a rage—returned the picture—sent his compliments and begged the great artist to "take your picture and go to the devil."

Then certain scribblers, who through mental disease had lost the capacity for mirth, dipped their pen in aqua fortis and wrote of the "innate meanness," the "malice prepense" and the "Old Adam" which dwelt in the heart of Turner. No one laughed except a few Irishmen, and an American or two, who chanced to hear of the story.

Of Turner's many pictures I will mention in detail but two, both of which are to be seen on the walls of the National Gallery. First, "The Old Temeraire." This warship had been sold out of service and was being towed away to be broken

up. The scene was photographed on Turner's brain, and he immortalized it on canvas. We can not do better than borrow the words of Mr. Ruskin:

"Of all pictures not visibly involving human pain, this is the most pathetic ever painted.

"The utmost pensiveness which can ordinarily be given to a landscape depends on adjuncts of ruin, but no ruin was ever so affecting as the gliding of this ship to her grave. This particular ship, crowned in the Trafalgar hour of trial with chief victory—surely, if ever anything without a soul deserved honor or affection we owe them here. Surely, some sacred care might have been left in our thoughts for her; some quiet space amid the lapse of English waters! Nay, not so. We have stern keepers to trust her glory to—the fire and the worm. Nevermore shall sunset lay golden robe upon her, nor starlight tremble on the waves that part at her gliding. Perhaps where the low gate opens to some cottage garden, the tired traveler may ask, idly, why the moss grows so green on the rugged wood; and even the sailor's child may not know that the night dew lies deep in the war-rents of the old *Temeraire*."

"The Burial of Sir David Wilkie at Sea" has brought tears to many eyes. Yet there is no burial. The ship is far away in the gloom of the offing; you can not distinguish a single figure on her decks; but you behold her great sails standing out against the leaden blackness of the night and you feel that out there a certain scene is being enacted. And if you listen closely you can hear the solemn voice of the captain as he reads the burial service. Then there is

a pause—a swift, sliding sound—a splash, and all is over. ¶ Turner left to the British Nation by his will nineteen thousand pencil and water-color sketches and one hundred large canvases. These pictures are now to be seen in the National Gallery in rooms set apart and sacred to Turner's work. For fear it may be thought that the number of sketches mentioned above is a misprint, let us say that if he had produced one picture a day for fifty years it would not equal the number of pieces bestowed by his will on the Nation.

This of course takes no account of the pictures sold during his lifetime, and, as he left a fortune of one hundred forty-four thousand pounds (seven hundred twenty thousand dollars), we may infer that not all his pictures were given away.

At Chelsea I stood in the little room where he breathed his last, that bleak day in Eighteen Hundred Fifty-one. The unlettered but motherly old woman who took care of him in those last days never guessed his greatness; none in the house or the neighborhood knew.

To them he was only Mr. Booth, an eccentric old man of moderate means who liked to muse, read, and play with children. He had no callers, no friends; he went to the city every day and came back at night. He talked but little, he was absent-minded, he smoked and thought and smiled and muttered to himself. He never went to church; but once one of the lodgers asked him what he thought of God.

"God, God—what do I know of God, what does any one! He is our life—He is the All, but we need not fear Him—all we can do is to speak the truth and do our work. Tomorrow we go—where? I know not, but I am not afraid."

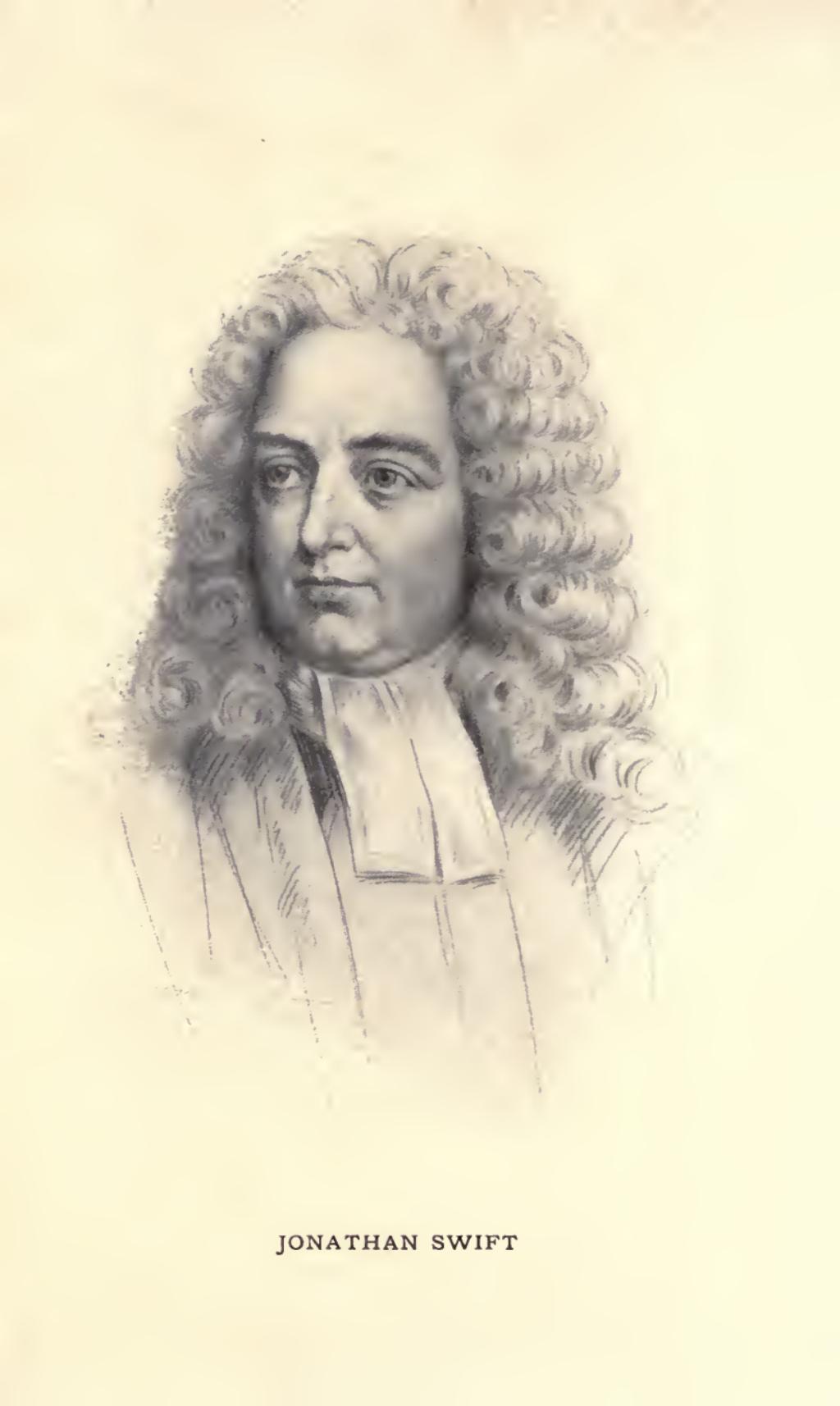
Of art, to these strangers he would never speak. Once they urged him to go with them to an exhibition at Kensington, but he smiled feebly as he lit his pipe and said, "An Art Exhibition? No, no; a man can show on a canvas so little of what he feels, it is not worth the while."

At last he died—passed peacefully away—and his attorney came and took charge of his remains.

Many are the hard words that have been flung off by heedless tongues about Turner's taking an assumed name and living in obscurity, but "what you call fault I call accent." Surely, if a great man and world-famous desires to escape the flatterers and the silken mesh of so-called society and live the life of simplicity, he has a right to do so. Again, Turner was a very rich man in his old age; he did much for struggling artists and assisted aspiring merit in many ways. So it came about that his mail was burdened with begging letters, and his life made miserable by appeals from impecunious persons, good and bad, and from churches, societies and associations without number. He decided to flee them all; and he did. ¶ The "Carthage" already mentioned is one of his finest works, and he esteemed it so highly that he requested that when death came, his body should be buried, wrapped in its magnificent folds. But the wish was disregarded.

His remains rest in the crypt of Saint Paul's, beside the dust of Reynolds. His statue, in marble, adorns a niche in the great cathedral, and his name is secure high on the roll of honor.

¶ And if for no other reason, the name and fame of Chelsea should be deathless as the home of Turner.



JONATHAN SWIFT

JONATHAN SWIFT

THEY are but few and meanspirited that live in peace with all men.—“Tale of a Tub.”

JONATHAN SWIFT



"F writing books about Dean Swift there is no end," quoth Mr. Birrell. The reason is plain: of no other prominent writer who has lived during the past two hundred years do we know so much. His life lies open to us in many books. Boswell did not write his biography, but Johnson did. Then followed whole schools of little fishes, some of whom wrote like whales. But among the works of genuine worth and merit, with Swift for a subject, we have Sir Walter Scott's nineteen volumes, and lives by Craik, Mitford, Forster, Collins and Leslie Stephen. ¶ The positive elements in Swift's character make him a most interesting subject to men and women who are yet on earth for he was essentially of the earth, earthy. And until we are shown that the earth is wholly bad, we shall find much to amuse, much to instruct, much to admire—aye, much to pity—in the life of Jonathan Swift.

His father married at twenty. His income matched his years—it was just twenty pounds per annum. His wife was a young girl, bright, animated, intelligent.

In a few short months this girl carried in her arms a baby. This baby was wrapped in a tattered shawl and cried piteously from hunger, for the mother had not enough to

eat. She was cold, and sick, and in disgrace. Her husband, too, was ill and sorely in debt. It was Midwinter.

When Spring came, and the flowers blossomed, and the birds mated, and warm breezes came whispering softly from the South, and all the earth was glad, the husband of this child-wife was in his grave, and she was alone. Alone? No; she carried in her tired arms the hungry babe, and beneath her heart she felt the faint flutter of another life.

But to be in trouble and in Ireland is not so bad after all, for the Irish people have great and tender hearts; and even if they have not much to bestow in a material way, they can give sympathy, and they do.

So the girl was cared for by kind kindred, and on November Thirtieth, Sixteen Hundred Sixty-seven, at Number Seven, Hoey's Court, Dublin, the second baby was born.

Only a little way from Hoey's Court is Saint Patrick's Cathedral. On that November day, as the tones from the clanging chimes fell on the weary senses of the young mother, there in her darkened room, little did she think that the puny bantling she held to her breast would yet be the Dean of the great church whose bells she heard; and how could she anticipate a whisper coming to her from the far-off future: "Of writing books about your babe there is no end!"

CHE man-child was given to an old woman to care for, and he had the ability, even then, it seems, to win affection. The foster-mother loved him and she stole him away, carrying him off to England.

Charity ministered to his needs; charity gave him his educa-

tion. When Swift was twenty-one years old he went to see his mother. Her means were scanty to the point of hardship, but so buoyant was her mind that she used to declare that she was both rich and happy—and being happy she was certainly rich. She was a rare woman. Her spirit was independent, her mind cultivated, her manner gentle and refined, and she was endowed with a keen sense of humor.

From her, the son derived those qualities which have made him famous. No man is greater than his mother; but the sons of brave women do not always make brave men. In one quality Swift was lamentably inferior to his mother—he did not have her capacity for happiness. He had wit; she had humor.

We have seen how Swift's father sickened and died. The world was too severe for him, its buffets too abrupt, its burden too heavy, and he gave up the fight before the battle had really begun. This lack of courage and extreme sensitiveness are seen in the son. But so peculiar, complex and wonderful is this web of life, that our very blunders, weaknesses and mistakes are woven in and make the fabric stronger. If Swift had possessed only his mother's merits, without his father's faults, he would never have shaken the world with laughter, and we should never have heard of him.

In her lowliness and simplicity the mother of Swift was content. She did her work in her own little way. She smiled at folly, and each day she thanked Heaven that her lot was no worse. Not so her son. He brooded in sullen silence; he cursed Fate for making him a dependent, and even in his

youth he scorned those who benefited him. This was a very human proceeding.

Many hate, but few have a fine capacity for scorn. Their hate is so vehement that when hurled it falls short. Swift's scorn was a beautifully winged arrow, with a poisoned tip. Some who were struck did not at the time know it.

His misanthropy defeated his purpose, thwarted his ambition, ruined his aims, and—made his name illustrious.

Swift wished for churchly preferment, but he had not the patience to wait. He imagined that others were standing in his way, and of course they were; for under the calm exterior of things ecclesiastic, there is often a strife, a jealousy and a competition more rabid than in commerce. To succeed in winning a bishopric requires a sagacity as keen as that required to become a Senator of Massachusetts or the Governor of New York. The man bides his time, makes himself popular, secures advocates, lubricates the way, pulls the wires, and slides noiselessly into place.

Swift lacked diplomacy. When matters did not seem to progress he grew wrathful, seized his pen and stabbed with it. But as he wrote, the ludicrousness of the whole situation came over him and, instead of cursing plain curses, he held his adversary up to ridicule! And this ridicule is so active, the scorn so mixed with wit, the shafts so finely feathered with truth, that it is the admiration of mankind. Vitriol mixed with ink is volatile. Then what? We just run Swift through a coarse sieve to take out the lumps of Seventeenth Century refuse, and then we give him to children to make them laugh. Surely no better use can be made of pessimists.

Verily, the author of *Gulliver* wrote for one purpose, and we use his work for another. He wished for office, he got contempt; he tried to subdue his enemies, they subdued him; he worked for the present, and he won immortality.

Said Heinrich Heine, prone on his bed in Paris: "The wittiest sarcasms of mortals are only an attempt at jesting when compared with those of the great Author of the Universe—the Aristophanes of Heaven!"

Wise men over and over have wasted good ink and paper in bewailing Swift's malice and coarseness. But without these very elements which the wise men bemoan, Swift would be for us a cipher. Yet love is life and hate is death, so how can spite benefit? The answer is that, in certain forms of germination, frost is as necessary as sunshine: so some men have qualities that lie dormant until the coldness of hate bursts the coarse husk of indifference. ¶ But while hate may animate, only love inspires. Swift might have stood at the head of the Church of England; but even so, he would be only a unit in a long list of names, and as it is, there is only one Swift. Mr. Talmage averred that not ten men in America knew the name of the Archbishop of Canterbury until his son wrote a certain book entitled "*Dodo*." In putting out this volume, young Mr. Benson not only gave us the strongest possible argument favoring the celibacy of the clergy, but at the same time, if Talmage's statement is correct, he made known his father's name.

In all Swift's work, save "*The Journal to Stella*," the animating motive seems to have been to confound his enemies; and

according to the well-known line in that hymn sung wherever the Union Jack flies, we must believe this to be a perfectly justifiable ambition. But occasionally on his pages we find gentle words of wisdom that were meant evidently for love's eyes alone. There is much that is pure boyish frolic, and again and again there are clever strokes directed at folly. He has shot certain superstitions through with doubt, and in his manner of dealing with error he has proved to us a thing it were well not to forget: that pleasantry is more efficacious than vehemence.

Let me name one incident by way of proof—the well-known one of Partridge, the almanac-maker. This worthy cobbler was an astrologer of no mean repute. He foretold events with much discretion. The ignorant bought his almanacs, and many believed in them as a Bible—in fact, astrology was enjoying a “boom.”

Swift came to London and found that Partridge's predictions were the theme at the coffeehouses. He saw men argue and wax wroth, grow red in the face as they talked loud and long about nothing—just nothing. The whole thing struck Swift as being very funny; and he wrote an announcement of his intention to publish a rival almanac. He explained that he, too, was an astrologer, but an honest one, while Partridge was an impostor and a cheat; in fact, Partridge foretold only things which every one knew would come true. As for himself, he could discern the future with absolute certainty, and to prove to the world his power he would now make a prophecy. In substance, it was as follows: “My first prediction is but a trifle; it relates to Partridge, the almanac-

maker. I have consulted the star of his nativity, and find that he will die on the Twenty-ninth day of March, next." This was signed, "Isaac Bickerstaff," and duly issued in pamphlet form. It had such an air of sincerity that both the believers and the scoffers read it with interest.

The Thirtieth of March came, and another pamphlet from "Isaac Bickerstaff" appeared, announcing the fulfilment of the prophecy. It related how toward the end of March Partridge began to languish; how he grew ill and at last took to his bed, and, his conscience then smiting him, he confessed to the world that he was a fraud and a rogue, that all his prophecies were impositions: he then passed away.

Partridge was wild with rage, and immediately replied in a manifesto declaring that he was alive and well and moreover was alive on March Twenty-ninth.

To this "Bickerstaff" replied in a pamphlet more seriously humorous than ever, reaffirming that Partridge was dead, and closing with the statement that, "If an uninformed carcass still walks about calling itself Partridge, I do not in any way consider myself responsible for that." The joke set all London on a grin. Wherever Partridge went he was met with smiles and jeers, and astrology became only a jest to a vast number of people who had formerly believed in it seriously.

When Benjamin Franklin started his "Poor Richard's Almanac," twenty-five years later, in the first issue he prophesied the death of one Dart who set the pace at that time as almanac-maker in America. The man was to expire on the afternoon of October Seventeenth, Seven-

teen Hundred Thirty-three, at three twenty-nine o'clock. ¶ Dart, being somewhat of a joker himself, came out with an announcement that he, too, had consulted the oracle, and found he would live until October Twenty-sixth, and possibly longer.

On October Eighteenth, Franklin announced Dart's death, and explained that it occurred promptly on time, all as prophesied.

Yet Dart lived to publish many almanacs; but Poor Richard got his advertisement, and many staid, broad-brimmed Philadelphians smiled who had never smiled before—not only smiled but subscribed.

Benjamin Franklin was a great and good man, as any man must be who fathers another's jokes, introducing these orphaned children to the world as his own.

Perhaps no one who has written of Swift knew him so well as Delany. And this writer, who seems to have possessed a judicial quality far beyond most men, has told us that Swift was moral in conduct to the point of asceticism. His deportment was grave and dignified, and his duties as a priest were always performed with exemplary diligence. He visited the sick, regularly administered the sacraments, and was never known to absent himself from morning prayers.

When Harley was Lord Treasurer, Swift seems to have been on the topmost crest of the wave of popularity. Invitations from nobility flowed in upon him, beautiful women deigned to go in search of his society, royalty recognized him. And yet all this time he was only a country priest with a liking for literature.

Collins tells us that the reason for his popularity is plain: "Swift was one of the kings of the earth. Like Pope Innocent the Third, like Chatham, he was one to whom the world involuntarily pays tribute."

His will was a will of adamant; his intellect so keen that it impressed every one who approached him; his temper singularly stern, dauntless and haughty. But his wit was never filled with gaiety: he was never known to laugh. Amid the wildest uproar that his sallies caused, he would sit with face austere—unmoved.

Personally, Swift was a gentleman. When he was scurrilous, abusive, ribald, malicious, it was anonymously. Is this to his credit? I should not say so, but if a man is indecent and he hides behind a "nom de plume," it is at least presumptive proof that he is not dead to shame.

Leslie Stephen tells us that Swift was a Churchman to the backbone. No man who is a "Churchman to the backbone" is ever very pious: the spirit maketh alive, but the letter killeth. One looks in vain for traces of spirituality in the Dean. His sermons are models of churchly commonplace and full of the stock phrases of a formal religion. He never bursts into flame. Yet he most thoroughly and sincerely believed in religion. "I believe in religion—it keeps the masses in check. And then I uphold Christianity because if it is abolished the stability of the Church might be endangered," he said *¶ ¶*

Philip asked the eunuch a needless question when he inquired, "Understandest thou what thou readest?" No one so poorly sexed as Swift can comprehend spiritual truth: spirituality

and sexuality are elements that are never separated. Swift was as incapable of spirituality as he was of the "grand passion."

The Dean had affection; he was a warm friend; he was capable even of a degree of love, but his sexual and spiritual nature was so cold and calculating that he did not hesitate to sacrifice love to churchly ambition.

He argued that the celibacy of the Catholic clergy is a wise expediency. The bachelor physician and the unmarried priest have an influence among gentle womankind, young or old, married or single, that a benedict can never hope for. Why this is so might be difficult to explain, but discerning men know the fact. In truth, when a priest marries he should at once take a new charge, for if he remains with his old flock a goodly number of his "lady parishioners," in ages varying from seventeen to seventy, will with fierce indignation rend his reputation.

Swift was as wise as a serpent, but not always as harmless as a dove. He was making every effort to secure his miter and crosier: he had many women friends in London and elsewhere who had influence. Rather than run the risk of losing this influence he never acknowledged Stella as his wife. Choosing fame rather than love, he withered at the heart, then died at the top.

The life of every man is a seamless garment—its woof his thoughts, its warp his deeds. When for him the roaring loom of time stops and the thread is broken, foolish people sometimes point to certain spots in the robe and say, "Oh, why did he not leave that out!" not knowing that every action

of man is a sequence from off Fate's spindle. ¶ Let us accept the work of genius as we find it; not bemoaning because it is not better, but giving thanks because it is so good.

A WELL-FED, rollicking priest is Father O'Toole of Dublin, with a big, round face, a double chin, and a brogue that you can cut with a knife.

My letter of introduction from Monseigneur Satolli caused him at once to bring in a large, suspicious, black bottle and two glasses. Then we talked—talked of Ireland's wrongs and woman's rights, and of all the Irishmen in America whom I was supposed to know. We spoke of the illustrious Irishmen who had passed on, and I mentioned a name that caused the holy father to spring from his chair in indignation.

"Shwift is it! Shwift! No, me lad, don't go near him! He was the devil's own, the very worsht that ever followed the swish of a petticoat. No, no; if ye go to his grave it'll bring ye bad luck for a year. It's Tom Moore ye want—Tom was the bye. Arrah! now, and it's meself phat'll go wid ye."

¶ And so the reverend father put on a long, black coat and his Saint Patrick's Day hat, and we started. We were met at the gate by a delegation of "shpalpeens" that had located me on the inside of the house and were lying in wait.

All American travelers in Ireland are supposed to be millionaires, and this may possibly explain the lavish attention that is often tendered them. At any rate, various members of the delegation wished "long life to the iligant 'Merican gentleman," and hinted in unmistakable terms that pence would

be acceptable. The holy father applied his cane vigorously to the ragged rears of the more presumptuous, and bade them begone, but still they followed and pressed close about.

¶ "Here, I'll show you how to get rid of the dirty gang," said his holiness. "Have ye a penny, I don't know?"

I produced a handful of small change, which the father immediately took and tossed into the street. Instantly there was a heterogeneous mass of young Hibernians piled up in the dirt in a grand struggle for spoils. It reminded me of football incidents I had seen at fair Harvard. In the meantime, we escaped down a convenient alley and crossed the River Liffey to Old Dublin; inside the walls of the old city, through crooked lanes and winding streets that here and there showed signs of departed gentility, where now was only squalor, want and vice, until we came to Number Twelve Angier Street, a quaint, three-story brick building now used as a "public." In the wall above the door is a marble slab with this inscription: "Here was born Thomas Moore, on the Twenty-eighth day of May, Seventeen Hundred Seventy-eight." Above this in a niche is a bust of the poet.

Tom's father was a worthy greengrocer who, according to the author of "Lalla Rookh," always gave good measure and full count. It was ever a cause of regret to the elder Moore that his son did not show sufficient capacity to be trusted safely with the business. ¶ The upper rooms of the house were shown to us by an obliging landlady. Father O'Toole had been here before, and led the way to a snug little chamber and explained that in this room the future poet of Ireland was found under one of his father's cabbage-

leaves. ¶ We descended to the neat little barroom with its sanded floor and polished glassware and shining brass. The holy father ordered 'arf-and-'arf at my expense and recited one of Moore's ballads. The landlady then gave us Byron's "Here's a Health to Thee, Tom Moore." A neighbor came in. Then we had more ballads, more 'arf-and-'arf, a selection from "Lalla Rookh" and various tales of the poet's early life, which possibly would be hard to verify.

And as the tumult raged the smoke of battle gave me opportunity to slip away. I crossed the street, turned down one block, and entered Saint Patrick's Cathedral.

Great, roomy, gloomy, solemn temple, where the rumble of city traffic is deadened to a faint hum:

"Without, the world's unceasing noises rise,
 Turmoil, disquietude and busy fears;
Within, there are the sounds of other years,
 Thoughts full of prayer and solemn harmonies
 Which imitate on earth the peaceful skies."

Other worshipers were there. Standing beside a great stone pillar I could make them out kneeling on the tiled floor. Gradually, my eyes became accustomed to the subdued light, and right at my feet I saw a large brass plate set in the floor and on it only this:

Swift
Died Oct. 19, 1745
Aged 78

On the wall near is a bronze tablet, the inscription of which, in Latin, was dictated by Swift himself:

“Here lies the body of Jonathan Swift, Dean of this Cathedral, where fierce indignation can no longer rend his heart. Go! wayfarer, and imitate, if thou canst, one who, as far as in him lay, was an earnest champion of liberty——”

Above this is a fine bust of the Dean, and to the right is another tablet:

“Underneath lie interred the mortal remains of Mrs. Hester Johnson, better known to the world as ‘Stella,’ under which she is celebrated in the writings of Doctor Jonathan Swift, Dean of this Cathedral. She was a person of extraordinary endowments and accomplishments, in body, mind and behavior; justly admired and respected by all who knew her, on account of her eminent virtues as well as for her great natural and acquired perfections.”

These were suffering souls and great. Would they have been so great had they not suffered? Who can tell? Were the waters troubled in order that they might heal the people? ¶ Did Swift misuse this excellent woman, is a question that has been asked and answered again and again.

A great author has written:

“A woman, a tender, noble, excellent woman, has a dog’s heart. She licks the hand that strikes her. And wrong nor cruelty nor injustice nor disloyalty can cause her to turn.”

¶ Death in pity took Stella first; took her in the loyalty of love and the fulness of faith from a world which for love has little recompense, and for faith small fulfilment.

Stella was buried by torchlight, at midnight, on the Thirtieth day of January, Seventeen Hundred Twenty-eight. Swift was sick at the time, and wrote in his journal: “This is the

night of her funeral, and I am removed to another apartment that I may not see the light in the church which is just over against my window." But in his imagination he saw the gleaming torches as their dull light shone through the colored windows, and he said: "They will soon do as much for me."

¶ But seventeen years came crawling by before the torches flared, smoked and gleamed as the mourners chanted a requiem, and the clods fell on the coffin, and their echoes intermingled with the solemn voice of the priest as he said, "Dust to dust, ashes to ashes."

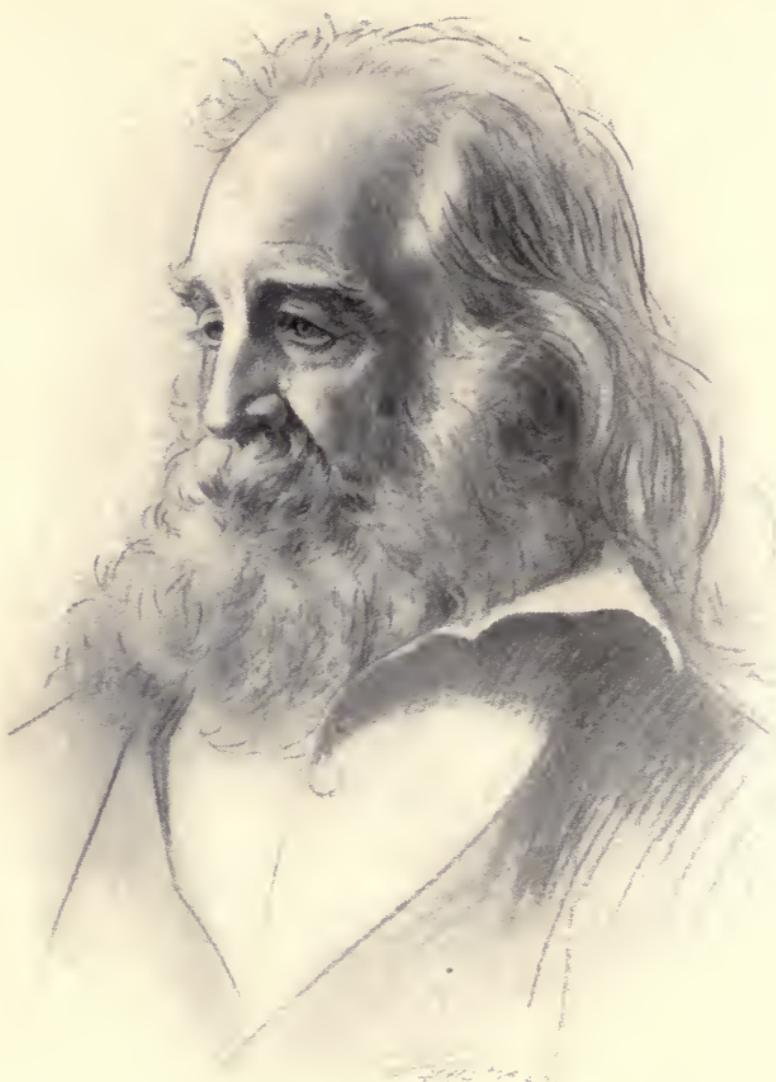
In Eighteen Hundred Thirty-five, the graves were opened and casts taken of the skulls. The top of Swift's skull had been sawed off at the autopsy, and a bottle in which was a parchment setting forth the facts was inserted in the head that had conceived "Gulliver's Travels."

I examined the casts. The woman's head is square and shapely. Swift's head is a refutation of phrenology, being small, sloping and ordinary.

The bones of Swift and Stella were placed in one coffin, and now rest under three feet of concrete, beneath the floor of Saint Patrick's.

So sleep the lovers joined in death.





WALT WHITMAN

W A L T W H I T M A N

A LL seems beautiful to me.

I can repeat over to men and women, You have done such
good to me I would do the same to you,
I will recruit for myself and you as I go.
I will scatter myself among men and women as I go,
I will toss a new gladness and roughness among them.

—Song of the Open Road

WALT WHITMAN



MAX NORDAU wrote a book—wrote it with his tongue in his cheek, a dash of vitriol in the ink, and with a pen that scratched. ¶ And the first critic who seemed to place a just estimate on the work was Mr. Zangwill (he who has no Christian name). Mr. Zangwill made an attempt to swear out a “writ de lunatico inquirendo” against his Jewish brother, on the ground that the first symptom of insanity is often the delusion that others are insane; and this being so, Doctor Nordau was not a safe subject to be at large. But the Assize of Public Opinion denied the petition, and the dear people bought the book at from three to five dollars a copy. Printed in several languages, its sales have mounted to a hundred thousand volumes, and the author's net profit is full forty thousand dollars. No wonder is it that, with pockets full to bursting, Doctor Nordau goes out behind the house and laughs uproariously whenever he thinks of how he has worked the world!

If Doctor Talmage is the Barnum of Theology, surely we may call Doctor Nordau the Barnum of Science. His agility in manipulating facts is equal to Hermann's now-you-see-it and now-you-don't with

pocket-handkerchiefs. Yet Hermann's exhibition is worth the admittance fee, and Nordau's book (seemingly written in collaboration with Jules Verne and Mark Twain) would be cheap for a dollar &c. But what I object to is Professor Hermann's disciples posing as Sure-Enough Materializing Mediums and Professor Lombroso's followers calling themselves Scientists, when each goes forth without scrip or purse with no other purpose than to supply themselves with both. ¶ Yet it was Barnum himself who said that the public delights in being humbugged, and strange it is that we will not allow ourselves to be thimblerigged without paying for the privilege.

Nordau's success hinged on his audacious assumption that the public knew nothing of the Law of Antithesis. Yet Plato explained that the opposites of things look alike, and sometimes are alike—and that was quite a while ago.

The multitude answered, "Thou hast a devil." Many of them said, "He hath a devil and is mad." Festus said with a loud voice, "Paul, thou art beside thyself." And Nordau shouts in a voice more heady than that of Pilate, more throaty than that of Festus, "Mad—Whitman was—mad beyond the cavil of a doubt!"

In Eighteen Hundred Sixty-two, Lincoln, looking out of a window (before lilacs last in the dooryard bloomed) on one of the streets of Washington, saw a workingman in shirt-sleeves go by. Turning to a friend, the President said, "There goes a MAN!" The exclamation sounds singularly like that of Napoleon on meeting Goethe. But the Corsican's remark was intended for the poet's ear, while Lincoln did not know

who his man was, although he came to know him afterward. ¶ Lincoln in his early days was a workingman and an athlete, and he never quite got the idea out of his head (and I am glad) that he was still a hewer of wood. He once told George William Curtis that he more than half expected yet to go back to the farm and earn his daily bread by the work that his hands found to do; he dreamed of it nights, and whenever he saw a splendid toiler, he felt like hailing the man as brother and striking hands with him. When Lincoln saw Whitman strolling majestically past, he took him for a stevedore or possibly the foreman of a construction gang *

Whitman was fifty-one years old then. His long, flowing beard was snow-white, and the shock that covered his Jove-like head was iron-gray. His form was that of an Apollo who had arrived at years of discretion. He weighed an even two hundred pounds and was just six feet high. His plain, check, cotton shirt was open at the throat to the breast; and he had an independence, a self-sufficiency, and withal a cleanliness, a sweetness and a gentleness, that told that, although he had a giant's strength, he did not use it like a giant. Whitman used no tobacco, neither did he apply hot and rebellious liquors to his blood and with unblushing forehead woo the means of debility and disease. Up to his fifty-third year he had never known a sick day, although at thirty his hair had begun to whiten. He had the look of age in his youth and the look of youth in his age that often marks the exceptional man.

But at fifty-three his splendid health was crowded to the

breaking strain. How? Through caring for wounded, sick and dying men, hour after hour, day after day, through the long, silent watches of the night. From Eighteen Hundred Sixty-four to the day of his death in Eighteen Hundred Ninety-two, he was, physically, a man in ruins. But he did not wither at the top. Through it all he held the healthy optimism of boyhood, carrying with him the perfume of the morning and the lavish heart of youth.

Doctor Bucke, who was superintendent of a hospital for the insane for fifteen years, and the intimate friend of Whitman all the time, has said: "His build, his stature, his exceptional health of mind and body, the size and form of his features, his cleanliness of mind and body, the grace of his movements and gestures, the grandeur, and especially the magnetism, of his presence; the charm of his voice, his genial, kindly humor; the simplicity of his habits and tastes, his freedom from convention, the largeness and the beauty of his manner; his calmness and majesty; his charity and forbearance—his entire unresentfulness under whatever provocation; his liberality, his universal sympathy with humanity in all ages and lands, his broad tolerance, his catholic friendliness, and his unexampled faculty of attracting affection, all prove his perfectly proportioned manliness."

¶ But Whitman differed from the disciple of Lombroso in two notable particulars: He had no quarrel with the world, and he did not wax rich. "One thing thou lackest, O Walt Whitman!" we might have said to the poet; "you are not a financier." He died poor. But this is no proof of degeneracy, save on 'Change & When the children of Count Tolstoy

endeavored to have him adjudged insane, the Court denied the application and voiced the wisest decision that ever came out of Russia: A man who gives away his money is not necessarily more foolish than he who saves it.

And with Horace L. Traubel I assert that Whitman was the sanest man I ever saw.

SOME men make themselves homes; and others there be who rent rooms. Walt Whitman was essentially a citizen of the world: the world was his home and mankind were his friends. There was a quality in the man peculiarly universal: a strong, virile poise that asked for nothing, but took what it needed.

He loved men as brothers, yet his brothers after the flesh understood him not; he loved children—they turned to him instinctively—but he had no children of his own; he loved women, and yet this strongly sexed and manly man never loved a woman. And I might here say as Philip Gilbert Hamerton said of Turner, “He was lamentably unfortunate in this: throughout his whole life he never came under the ennobling and refining influence of a good woman.”

It requires two to make a home. The first home was made when a woman, cradling in her loving arms a baby, crooned a lullaby. All the tender sentimentality we throw around a place is the result of the sacred thought that we live there with some one else. It is “our” home. The home is a tryst—the place where we retire and shut the world out. Lovers make a home, just as birds make a nest, and unless a man knows the spell of the divine passion I hardly see

how he can have a home at all. He only rents a room. ¶ Camden is separated from the city of Philadelphia by the Delaware River. Camden lies low and flat—a great, sandy, monotonous waste of straggling buildings. Here and there are straight rows of cheap houses, evidently erected by staid, broad-brimmed speculators from across the river, with eyes on the main chance. But they reckoned ill, for the town did not boom. Some of these houses have marble steps and white, barn-door shutters, that might withstand a siege. When a funeral takes place in one of these houses, the shutters are tied with strips of mournful, black alpaca for a year and a day. Engineers, dockmen, express-drivers and mechanics largely make up the citizens of Camden. Of course, Camden has its smug corner where prosperous merchants most do congregate: where they play croquet in the front yards, and have window-boxes, and a piano and veranda-chairs and terra-cotta statuary; but for the most part the houses of Camden are rented, and rented cheap. ¶ Many of the domiciles are frame and have the happy tumble-down look of the back streets in Charleston or Richmond—those streets where the white trash merges off into prosperous colored aristocracy. Old hats do duty in keeping out the fresh air where Providence has interfered and broken out a pane; blinds hang by a single hinge; bricks on the chimney-tops threaten the passers-by; stringers and posts mark the place where proud picket fences once stood—the pickets having gone for kindling long ago. In the warm, Summer evenings, men in shirt-sleeves sit on the front steps and stolidly smoke, while children pile up sand in the

streets and play in the gutters. ¶ Parallel with Mickle Street, a block away, are railway-tracks. There noisy switch-engines that never keep Sabbath, puff back and forth, day and night, sending showers of soot and smoke when the wind is right (and it usually is) straight over Number 328, where, according to John Addington Symonds and William Michael Rossetti, lived the mightiest seer of the century—the man whom they rank with Socrates, Epictetus, Saint Paul, Michelangelo and Dante.

It was in August of Eighteen Hundred Eighty-three that I first walked up that little street—a hot, sultry Summer evening. There had been a shower that turned the dust of the unpaved roadway to mud. The air was close and muggy. The houses, built right up to the sidewalks, over which, in little gutters, the steaming sewage ran, seemed to have discharged their occupants into the street to enjoy the cool of the day. Barefooted children by the score paddled in the mud. All the steps were filled with loungers; some of the men had discarded not only coats but shirts as well, and now sat in flaming red underwear, holding babies.

They say that “woman’s work is never done,” but to the women of Mickle Street this does not apply—but stay! perhaps their work IS never done. Anyway, I remember that women sat on the curbs in calico dresses or leaned out of the windows, and all seemed supremely free from care. ¶ “Can you tell me where Mr. Whitman lives!” I asked a portly dame who was resting her elbows on a window-sill.

¶ “Who?”

“Mr. Whitman!”

"You mean Walt Whitman?"

"Yes." *

"Show the gentleman, Molly; he'll give you a nickel, I'm sure!" *

I had not seen Molly. She stood behind me, but as her mother spoke she seized tight hold of one of my fingers, claiming me as her lawful prey, and all the other children looked on with envious eyes as little Molly threw at them glances of scorn and marched me off. Molly was five, going on six, she told me. She had bright-red hair, a grimy face and little chapped feet that made not a sound as we walked. She got her nickel and carried it in her mouth, and this made conversation difficult. After going one block she suddenly stopped, squared me around and pointing said, "Them is he!" and disappeared. ¶ In a wheeled rattan chair, in the hallway, a little back from the door of a plain, weather-beaten house, sat the coatless philosopher, his face and head wreathed in a tumult of snow-white hair.

I had a little speech, all prepared weeks before and committed to memory, that I intended to repeat, telling him how I had read his poems and admired them. And further I had stored away in my mind a few blades from "Leaves of Grass" that I purposed to bring out at the right time as a sort of certificate of character. But when that little girl jerked me right-about-face and heartlessly deserted me, I stared dumbly at the man whom I had come a hundred miles to see. I began angling for my little speech, but could not fetch it.

"Hello!" called the philosopher, out of the white aureole; "Hello! come here, boy!"

He held out his hand and as I took it there was a grasp with meaning in it.

"Don't go yet, Joe," he said to a man seated on the step smoking a cob pipe.

"The old woman 's calling me," said the swarthy Joe. Joe evidently held truth lightly. "So long, Walt!"

"Good-by, Joe. Sit down, lad; sit down!"

I sat in the doorway at his feet.

"Now is n't it queer—that fellow is a regular philosopher and works out some great problems, but he's ashamed to express 'em. He could no more give you his best than he could fly. Ashamed, I s'pose, ashamed of the best that is in him. We are all a little that way—all but me—I try to write my best, regardless of whether the thing sounds ridiculous or not—regardless of what others think or say or have said. Ashamed of our holiest, truest and best! Is it not too bad?

¶ "You are twenty-five now? Well, boy, you may grow until you are thirty and then you will be as wise as you ever will be. Have n't you noticed that men of sixty have no clearer vision than men of forty? One reason is that we have been taught that we know all about life and death and the mysteries of the grave. But the main reason is that we are ashamed to shove out and be ourselves. Jesus expressed His own individuality perhaps more than any man we know of, and so He wields a wider influence than any other. And this though we only have a record of just twenty-seven days of His life.

"Now, that fellow that just left is an engineer, and he dreams some beautiful dreams; but he never expresses them to any

one—only hints them to me, and this only at twilight. He is like a weasel or a mink or a whippoorwill—he comes out only at night.

“‘If the weather was like this all the time, people would never learn to read and write,’ said Joe to me just as you arrived. And is n’t that so? Here we can count a hundred people up and down this street, and not one is reading, not one but that is just lolling about, except the children and they are only happy when playing in the dirt. Why, if this tropical weather should continue we would all slip back into South Sea Islanders! You can raise good men only in a little strip around the North Temperate Zone—when you get out of the track of a glacier a tender-hearted, sympathetic man of brains is an accident.”

Then the old man suddenly ceased and I imagined that he was following the thought out in his own mind. We sat silent for a space. The twilight fell, and a lamplighter lit the street lamp on the corner. He stopped an instant to salute the poet cheerily as he passed. The man sitting on the doorstep, across the street, smoking, knocked the ashes out of his pipe on his boot-heel and went indoors. Women called their children, who did not respond, but still played on. Then the creepers were carried in, to be fed their bread-and-milk and put to bed; and, shortly, shrill feminine voices ordered the other children indoors, and some obeyed.

The night crept slowly on. ¶ I heard old Walt chuckle behind me, talking incoherently to himself, and then he said, “You are wondering why I live in such a place as this?”

“Yes; that is exactly what I was thinking of!”

"You think I belong in the country, in some quiet, shady place. But all I have to do is to shut my eyes and go there. No man loves the woods more than I—I was born within sound of the sea—down on Long Island, and I know all the songs that the seashell sings. But this babble and babel of voices pleases me better, especially since my legs went on a strike, for although I can't walk, you see I still mix with the throng, so I suffer no loss. In the woods, a man must be all hands and feet. I like the folks, the plain, ignorant, unpretentious folks; and the youngsters that come and slide on my cellar-door do not disturb me a bit. I'm different from Carlyle—you know he had a noise-proof room where he locked himself in. Now, when a huckster goes by, crying his wares, I open the blinds, and often wrangle with the fellow over the price of things. But the rogues have got into a way lately of leaving truck for me and refusing pay. Today an Irishman passed in three quarts of berries and walked off pretending to be mad because I offered to pay. When he was gone, I beckoned to the babies over the way—they came over and we had a feast. ¶ "Yes, I like the folks around here; I like the women, and I like the men, and I like the babies, and I like the youngsters that play in the alley and make mud-pies on my steps. I expect to stay here until I die."

"You speak of death as a matter of course—you are not afraid to die?"

"Oh, no, my boy; death is as natural as life, and a deal kinder. But it is all good—I accept it all and give thanks—you have not forgotten my chant to death?"

"Not I!"

I repeated a few lines from "Drum-Taps." ¶ He followed me, rapping gently with his cane on the floor, and with little interjectory remarks of "That's so!" "Very true!" "Good, good!" And when I faltered and lost the lines he picked them up where "The voice of my spirit tallied the song of the bird." In a strong, clear voice, but a voice full of sublime feeling, he repeated:

"Come, lovely and soothing Death,
Undulate round the world, serenely arriving, arriving,
In the day, in the night, to all, to each,
Sooner or later, delicate Death.
Praised be the fathomless universe
For life and joy, and for objects and knowledge curious,
And for love, sweet love—but praise! praise! praise
For the sure enwinding arms of cool, enfolding Death.
Dark Mother, always gliding near with soft feet,
Have none chanted for thee a chant of fullest welcome?
Then I chant for thee, I glorify thee above all,
I bring thee a song that when thou must indeed come, come unfalteringly.
Approach, strong deliveress,
When it is so, when thou hast taken them
I joyously sing the death,
Lost in the loving, floating ocean of thee,
Laved in the flood of thy bliss, O Death.
From me to thee glad serenades,
Dances for thee I propose, saluting thee, adornments and feastings
for thee,
And the sights of the open landscape and the high spread sky are
fitting,
And life and the fields, and the huge and thoughtful night.
The night in silence under many a star,

The ocean shore and the husky whispering wave whose voice I know,
And the soul turning to thee, O vast and well-veil'd Death,
And the body gratefully nestling close to thee.
Over the tree-tops I float thee a song,
Over the rising and sinking waves, over the myriad fields and the prairies wide,
Over the dense-packed cities all, and the teeming wharves, and ways,
I float this carol with joy, with joy to thee, O Death."

The last playing youngster had silently disappeared from the streets. The doorsteps were deserted—save where across the way a young man and maiden sat in the gloaming, conversing in low monotone.

The clouds had drifted away.

A great, yellow star shone out above the chimney-tops in the East.

I arose to go.

"I wish you'd come oftener—I see you so seldom, lad," said the old man, half-plaintively.

I did not explain that we had never met before—that I had come from New York purposely to see him. He thought he knew me. And so he did—as much as I could impart. The rest was irrelevant. As to my occupation or name, what booted it!—he had no curiosity concerning me. I grasped his outstretched hand in both of my own.

He said not a word; neither did I.

I turned and made my way to the ferry—past the whispering lovers on the doorsteps, and over the railway-tracks where the noisy engines puffed. As I walked on board the boat, the

wind blew up cool and fresh from the West. The star in the East grew brighter, and other stars came out, reflecting themselves like gems in the dark blue of the Delaware.

There was a soft sublimity in the sound of the bells that came echoing over the waters. My heart was very full, for I had felt the thrill of being in the presence of a great and loving soul.

It was the first time and the last that I ever saw Walt Whitman *

WOST writers bear no message: they carry no torch. Sometimes they excite wonder, or they amuse and divert—divert us from our work. To be diverted to a certain degree may be well, but there is a point where earth ends and cloudland begins, and even great poets occasionally befog the things they would reveal.

Homer was seemingly blind to much simple truth; Virgil carries you away from earth; Horace was undone without his Mæcenas; Dante makes you an exile; Shakespeare was singularly silent concerning the doubts, difficulties and common lives of common people; Byron's Corsair life does not help you in your toil, and in his fight with English Bards and Scotch Reviewers we crave neutrality; to be caught in the meshes of Pope's "Dunciad" is not pleasant; and Lowell's "Fable for Critics" is only another "Dunciad." But above all other poets who have ever lived, the author of "Leaves of Grass" was the poet of humanity.

Milton knew all about Heaven, and Dante conducts us through Hell, but it was left for Whitman to show us Earth.

His voice never goes so high that it breaks into an impotent falsetto, neither does it growl and snarl at things it does not understand and not understanding does not like. He was so great that he had no envy, and his insight was so sure that he had no prejudice. He never boasted that he was higher, nor claimed to be less than any of the other sons of men. He met all on terms of absolute equality, mixing with the poor, the lowly, the fallen, the oppressed, the cultured, the rich—simply as brother with brother. And when he said to an outcast, “Not till the sun excludes you will I exclude you,” he voiced a sentiment worthy of a god. ¶ He was brother to the elements, the mountains, the seas, the clouds, the sky. He loved them all and partook of them all in his large, free, unselfish, untrammelled nature. His heart knew no limits, and feeling his feet mortised in granite and his footsteps tenoned in infinity he knew the amplitude of time *

Only the great are generous; only the strong are forgiving. Like Lot’s wife, most poets look back over their shoulders; and those who are not looking backward insist that we shall look into the future, and the vast majority of the whole scribbling rabble accept the precept, “Man never is, but always to be blest.”

We grieve for childhood’s happy days, and long for sweet rest in Heaven and sigh for mansions in the skies. And the people about us seem so indifferent, and our friends so lukewarm; and really no one understands us, and our environment queers our budding spirituality and the frost of jealousy nips our aspirations: “O Paradise, O Paradise,

the world is growing old; who would not be at rest and free where love is never cold." So sing the fearsome dyspeptics of the stylus. O anemic he, you bloodless she, nipping at crackers, sipping at tea, why not consider that although evolutionists tell us where we came from, and theologians inform us where we are going to, yet the only thing we are really sure of is that we are here!

The present is the perpetually moving spot where history ends and prophecy begins. It is our only possession: the past we reach through lapsing memory, halting recollection, hearsay and belief; we pierce the future by wistful faith or anxious hope, but the present is beneath our feet.

Whitman sings the beauty and the glory of the present. He rebukes our groans and sighs—bids us look about on every side at the wonders of creation, and at the miracles within our grasp. He lifts us up, restores us to our own, introduces us to man and Nature, and thus infuses into us courage, manly pride, self-reliance, and the strong faith that comes when we feel our kinship with God.

He was so mixed with the universe that his voice took on the sway of elemental integrity and candor. Absolutely honest, this man was unafraid and unashamed, for Nature has neither apprehension, shame nor vainglory. In "Leaves of Grass," Whitman speaks as all men have ever spoken who believe in God and in themselves—oracular, without apology, without abasement—fearlessly. He tells of the powers and mysteries that pervade and guide all life, all death, all purpose. His work is masculine, as the sun is masculine; for the Prophetic Voice is as surely masculine

as the lullaby and lyric cry are feminine. ¶ Whitman brings the warmth of the sun to the buds of the heart, so that they open and bring forth form, color, perfume. He becomes for them aliment and dew; so these buds become blossoms, fruits, tall branches and stately trees that cast refreshing shadows *

There are men who are to other men as the shadow of a mighty rock in a weary land—such is Walt Whitman.



SO HERE ENDETH BOOK ONE OF GOOD MEN AND GREAT,
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